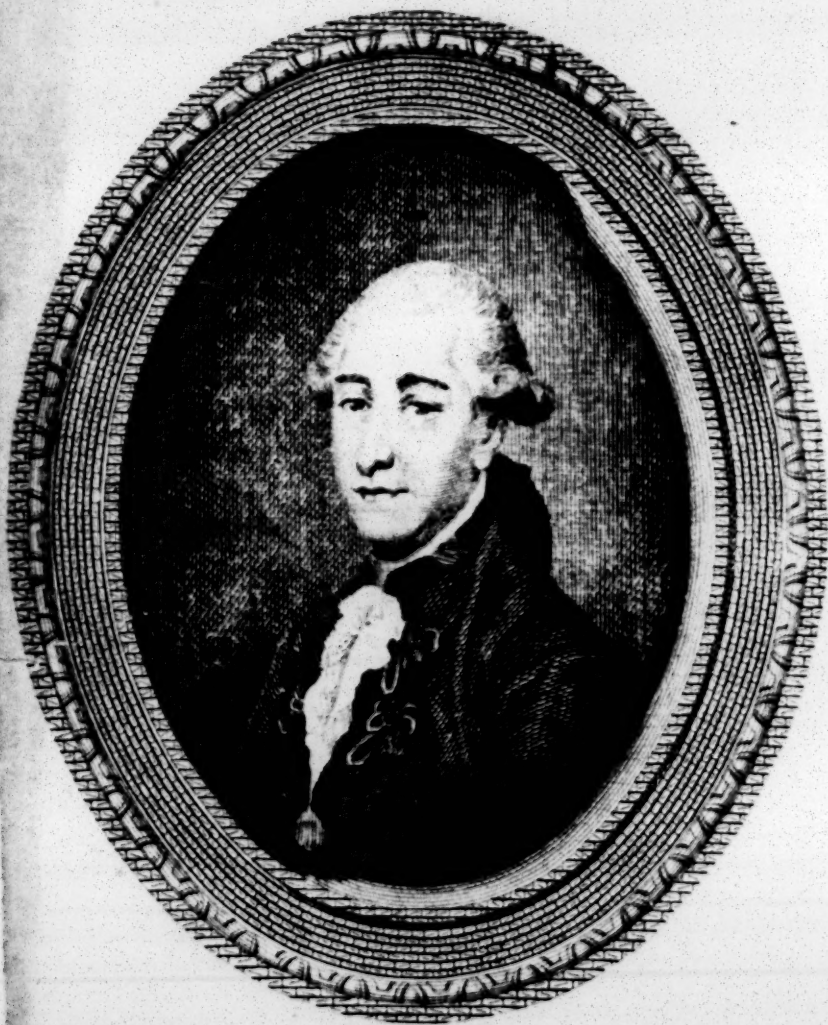
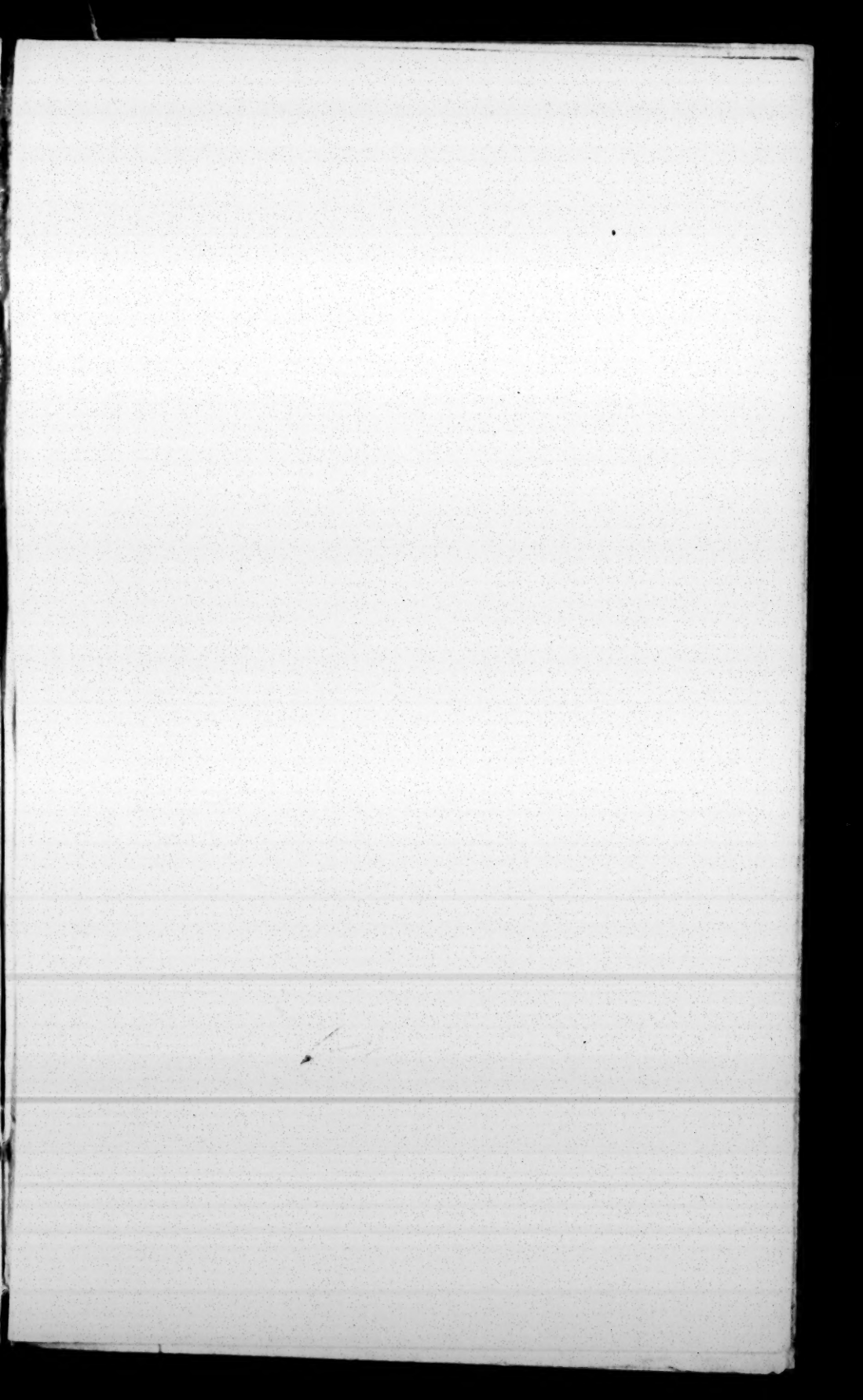




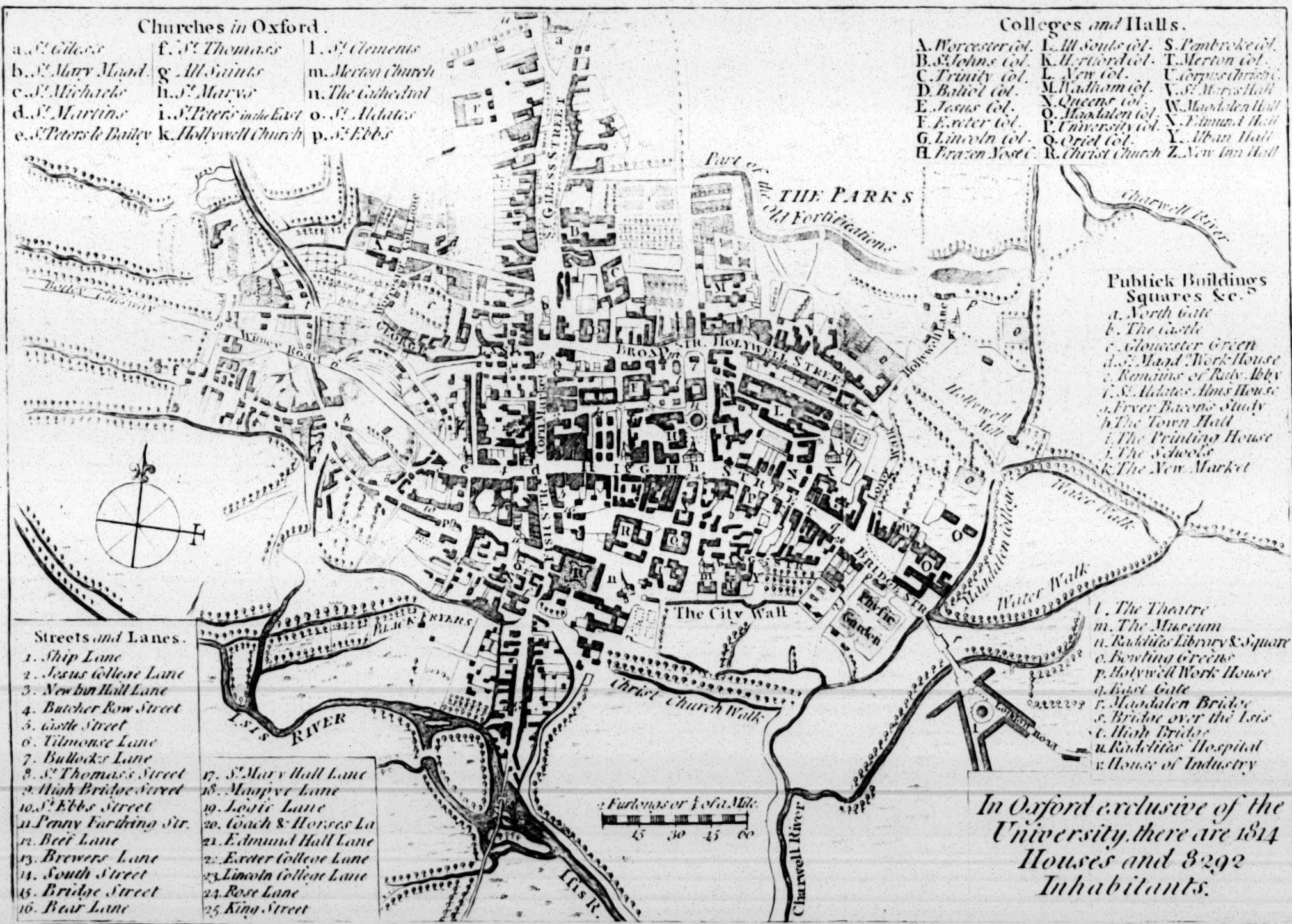
RICHARD TYSON Esq.

Master of the Ceremonies, New Rooms.

Published as the Act directs: 21 March 1782.



A PLAN of the UNIVERSITY and CITY of OXFORD.



THE NEW
OXFORD GUIDE;

O R,
Companion through the University.

Exhibiting every Particular worthy

The Observation of the Curious

IN EACH OF THE

Public Buildings, Colleges, Halls, &c.

To which is added, a TOUR to

Blenheim, Ditchley, Heythrop, Nuneham,
and Stow, the SEATS of

His Grace the Duke of MARLBOROUGH,

The late Earl of LITCHFIELD,

The Right Hon. the Earl of SHREWSBURY,

The Right Hon. Earl HARCOURT,

And the Right Hon. the Marquis of BUCKINGHAM.

CONTAINING,

An accurate Description of their TAPESTRY, PAINTINGS,
SCULPTURES, TEMPLES, GARDENS, and other CURIOSITIES.

By a GENTLEMAN of OXFORD.

The NINTH EDITION, Corrected and Enlarged.

Embellished with a *New Plan of Oxford*, and other elegant Engravings.

----- *Tandem TRITONIDA conspicit ARCEM,*

Ingeniis, opibusque, et festâ pace virentem. OVID. Met. ii. 794.

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Printed for J. FLETCHER in the *Turl*; W. DAWSON and Co. in the
Higb-Street; E. NEWBERRY, the Corner of *St. Paul's Church Yard*;
and J. BEW, in *Paternoster-Row*, London,

1607 / 4600

MILTON'S PARADISE REGAINED.

Built nobly, pure the Air, and light the Soil,
ATHENS! The eye of Greece, Mother of Arts
And Eloquence, native to famous Wits,
And hospitable; in her sweet Recess,
City, or Suburban, studious Walks and Shades!

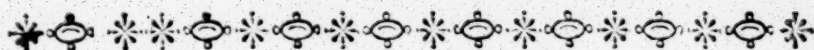
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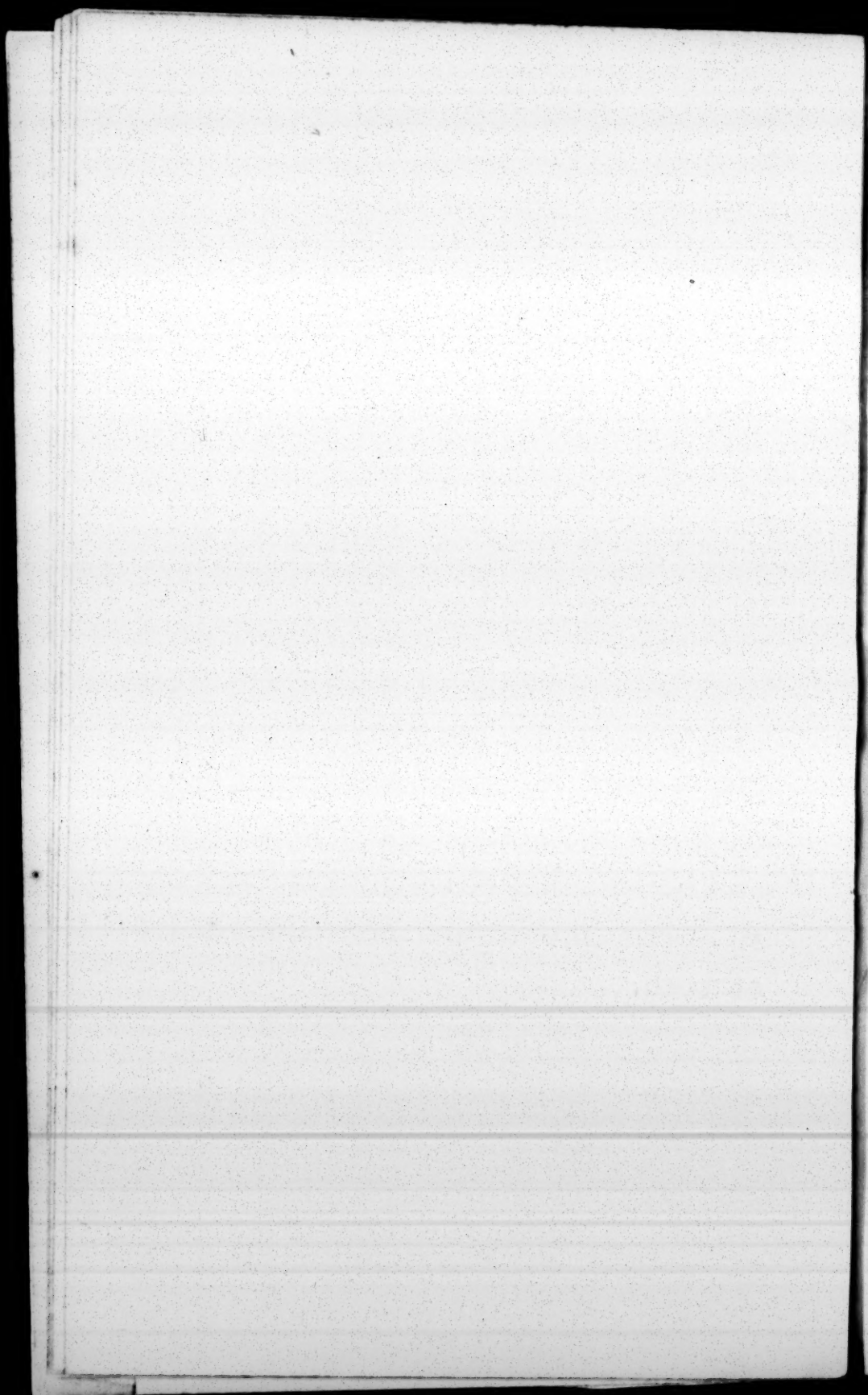
P R E F A C E.

ACCOUNTS of this kind are too frequently drawn from tradition, and retailed from printed descriptions. The following work is founded on actual observation, and compiled from a real and attentive survey of every particular which it describes. For this reason, we have been enabled to exhibit a more circumstantial and authentic detail of this entertaining subject, than any yet extant. We have rectified the mistakes of former writers, we have displayed many curiosities hitherto unknown or overlooked, and we have placed things before described, in a more clear and advantageous light. We have endeavoured to render our performance, what it's subject naturally dictated, a work of taste : and to
direct

direct and assist the judgment of the inquisitive observer, we have interspersed critical remarks on pictures, statues, and buildings. Although we have had predecessors in this attempt, we claim the merit of being original. We have nothing in common with others, but the subject; the colouring will be found to be different, and the execution new.

Brevity was one of the principal requisites in our design. But if we have been concise, we have yet been comprehensive. Some circumstances, mentioned by others, we have omitted, as superfluous, improper, and uninteresting. The foundation and history of the several colleges and public edifices, on which article original evidences have been examined, we have discussed, as copiously, as the limits of our plan permitted, and the character our readers required. It should be remembered, that we were not compiling a volume of antiquities, but a manual of curiosities. In such a book as
this

this, all that could have been said on that subject, must necessarily have been too little for the antiquarian, and too much for the mere spectator. Had we said more, we should have disgusted the one, without satisfying the demands of the other. We are writing to Parties of pleasure; and it is our business to point out those particulars, which are calculated to attract the notice, and engage the attention, of strangers. Our design is to gratify the curiosity of the Traveller, not to furnish matter for the researches of the Student. But though we have written for the entertainment and information of the former, we hope to merit the regard and approbation of both.



A
NEW GUIDE
THROUGH THE
University of Oxford.

GENERAL SURVEY.

OXFORD, a City, principally distinguished by its illustrious University. It does not appear when it was first fortified. But the walls, of which considerable remains are visible at present, were probably raised upon a former foundation, by Robert D'Oilie, about the time of the Conquest. The same person, at the command of the Conqueror, erected the Castle, A.D. 1071; which, from the massy ruins now remaining, appears to have been a work of prodigious strength and extent. King Henry I. founded a royal Palace here, upon a spot called Beaumont, near Gloucester-Green, some fragments of which are still extant; and in which King Richard I. surnamed Cœur de Lion, was born. In this city were several Monasteries; the most remarkable of which were St. Frideswide's, and Osney Abbey. Its Bishoprick was erected A.D. 1542, the foundation of which I shall describe more particularly in another place.

The University of Oxford has many fabulous accounts relating to the time of its origin. It most probably was instituted soon after the propagation of Christianity in this
B kingdom

kingdom. Alfred is supposed by some to have been its founder; but Alfred rather appears to have restored it, in an age of confusion and ignorance, and to have been the father of that establishment and security, which, notwithstanding some temporary shocks and interruptions, it has maintained ever since. Alfred erected certain Schools or Halls, and assigned pensions to the students. The first College of the University, incorporated by royal charter, was that of Walter de Merton, A. D. 1274; about which time, 15,000 scholars are reported to have been resident here: but in the reign of Henry III. the University is said to have consisted of double that number.

The Town is situated on a broad eminence, which arises so gradually as to be hardly perceptible, in the midst of a most beautiful extent of meadows, to the south, east, and west, and of corn fields to the north. The vales on the east are watered by the river Cherwell, and those on the west and south by the main stream, and several branches, of the Isis. Both rivers meet towards the south-east. The landscape is bounded on every side, the north excepted, by a range of hills covered with woods. The opening to the north admits a free current of fresh air, and entirely removes all the inconveniencies, which would otherwise arise from the noxious vapours of a watry situation. From some of the surrounding hills, the traveller is surprised with an unparalleled prospect of magnificence and plenty; of numerous spires, domes, and turrets, with the combined charms of verdure, water, and trees. The soil is a fine gravel; and on the whole, the situation is not less healthy than agreeable.

That part of the Town properly denominated the City, and originally enclosed with walls, is not more than two miles in circumference, and of an oblong figure. The suburbs are most considerable on the north, east, and west sides; containing the parishes of Holiwell, Magdalen, St. Clement

Clement, St. Giles, and St. Thomas ; with the Colleges of Baliol, Trinity, Wadham, Worcester, St. John, and Magdalen. The walls, from that part of them which remains as a boundary to New College on the north and east, appear to have been embattled with Bastions, at 150 feet distance from each other. The walls likewise, but without their battlements, serve as a fence to Merton College, on the south and east. A few detached fragments of them are discernible at other places. The whole Town is about three miles in circumference.

The principal street is the High-Street, running from Magdalen Bridge to Carfax Church. Its length and breadth are hardly to be paralleled. It is remarkably clean and well paved. It derives its principal grandeur from the fronts of three magnificent Colleges, together with the Churches of St. Mary and All Saints. This street would be less beautiful was it in a strait line. From its tendency to a curve, it affords a gradual and unexpected display of its parts, and successively surprises us, at every turn, with a new object. This street, but under different names, is continued towards the Castle.

The next considerable street, by some called Fifth-street, leads from Carfax to a bridge over the Isis, on which formerly stood a turret called Friar Bacon's Study. It is adorned with the stately front of the College of Christ-Church, which is extended to the length of 382 feet. In the same street is the Town-Hall, where the assizes for the county, and the town and county sessions are held ; a neat and commodious edifice, partly erected at the expence of Thomas Rowney, Esq. the late Representative, and High-Steward of the City.

From Carfax (where formerly stood a Conduit erected by Otho Nicholson) we pass on the north into the Corn Market ; and from thence by Magdalen parish church on the right, and Friar's Entry on the left, being the passage to

the Carmelite Friery in Beaumont, into St. Giles's; which is a street of extraordinary breadth, and from the trees left before St. John's College, and those in the front of the Church, has the appearance of an elegant village. On the east side stands St. John's College; and the town, as well as the street, is terminated at this end by St. Giles's church.

This entrance to the Town, from the Woodstock and Banbury roads, is now greatly ornamented by

THE RADCLIFFE INFIRMARY,

which is built of hewn stone, upon the plan of the County Hospital at Gloucester. This edifice, which had been so long wanted here, and which, exclusive of the more immediate benefits of its foundation, will prove of peculiar utility to academical students in physic, was erected by the Trustees of Dr. Radcliffe's benefaction, out of the surplus money remaining after defraying the expence of his Library. The ground was given by Thomas Rowney, Esq. above-mentioned. The building was begun in May 1759, and being completed, fitted up, and furnished, by the same Trustees, was opened upon St. Luke's day, October 18th, 1770, and is supported by benefactors, and a very liberal annual subscription.

The Trustees of Dr. Radcliffe's Will have likewise lately been engaged in building

AN OBSERVATORY,

which is now nearly completed, and highly ornamental to this place. It stands in a field immediately to the North of the Infirmary, consisting of ten Acres, a Benefaction of his Grace the Duke of Marlborough for that purpose.

This Edifice is 175 feet six inches in length, from East to West; its breadth at each Wing 24 feet; and in the centre 57 from North to South, exclusive of an elegant Portico in the South Front, which projects about six feet from the Building.

Building.—The Wings are 22 feet in height, to the top of the Moulding.

Between the Wings, in the North Front, springs a Semicircle, the Radius of which is about 37 feet, and its height from the ground 51 feet, which includes the Hall with two adjoining Libraries on the ground floor; the Stair-case and the Lecture-Room with two adjoining Rooms on the next Story.

The third Story consists of an Octangular Tower, executed after the Model of the celebrated Temple of the Eight Winds at Athens; the elevation of which, including the Figure to be placed on the Roof, will be upwards of 50 feet: So that the elevation of the central part of this Building will be upwards of 100 feet.

The Eastern Wing contains, in three rooms, a very complete set of Astronomical Instruments, fixed in the plane of the Meridian, all made by the late celebrated and perhaps hitherto unrivalled Artist Mr. John Bird, at the expence of more than Eleven Hundred Pounds; consisting of two Quadrants, each of eight feet radius; a Transit Instrument of eight feet; and a Zenith-Sector of twelve.

In the Western Wing is placed a set of smaller Instruments for the use of the Students, and such Gentlemen as chuse to apply themselves to practical Astronomy.

The Dwelling-House for the Professor is very commodiously connected with the Eastern Wing of the Observatory by an elegant Covered Way.

Towards the lower part of the field stands a small circular Building, with a moveable roof, in which is to be placed an Equatorial Sector for the purposes of observing the Places of the Heavenly Bodies at any distance from the Meridian.

His Grace the Duke of Marlborough, at the same time that he gave to the Radcliffe Trustees the Piece of Ground for the several purposes of this Observatory, was also

pleased to present to the University a Reflecting Telescope of twelve feet, made by the late Mr. James Short, which, as we are well informed, cost upwards of One Thousand Pounds. — For the reception of this Instrument a detached Building, with a moveable roof, will speedily be erected.

The Situation of this Observatory is extremely advantageous, as it commands a very extensive Horizon, and is scarcely in any wise liable to be incommoded by the smoke of the Town.

This elegant Building was executed under the Survey of the ingenious Mr. Wyatt.

The principal Bridges are, 1. Magdalen Bridge, over the Cherwell, being 526 feet in length, by which we enter the town from London. 2. High-bridge, or Hithe-bridge,* in the western suburb, over the Isis; consisting of three Arches. Folly-bridge, as it is commonly called, in the southern suburb, on the same river, over which is the Abingdon road, which leads to various Parts of Berkshire, &c. This consists of three arches, and is, like the rest, entirely built with stone.

The City of Oxford, with its suburbs, and liberties, consists of fourteen parishes, viz.

- | | |
|--------------------------------|-----------------------------|
| 1. St. Mary's. | 8. St. Mary Magdalen's. |
| 2. All Saints. | 9. St. Peter's in the East. |
| 3. St. Martin's, or Carfax. | 10. Holiwell. |
| 4. St. Aldate's, or St. Old's. | 11. St. Giles's. |
| 5. St. Ebb's. | 12. St. Thomas's. |
| 6. St. Peter's in the Bailey. | 13. St. John's. |
| 7. St. Michael's. | 14. St. Clement's. |

Only four of the churches belonging to these parishes are worthy observation, viz. St. Mary's, All-Saints, St. Peter's, and St. John's. — That of St. Mary will be described among the Publick Buildings of the University, to

* The Wharf-bridge.

which it seems more immediately connected than to its parish; and that of St. John, under the article of Merton College.

The Church of All Saints, situated in the High-Street, is an elegant modern structure, much in the style of many of the new churches in London. It is beautified both within and without, with Corinthian pilasters, and finished with an attic story and ballustrade. There is no pillar in the church, though it is 72 feet long, 42 wide, and 50 high. The ceiling, altar, pulpit, &c. are finely executed. The steeple is remarkable in the modern manner. Its architect was Dr. Aldrich, formerly Dean of Christ Church. The Church of St. Peter in the East, standing near the High-Street, was partly built by St. Grynbold, 800 years ago; and is reported to be the first Church of Stone that appeared in this part of England. It was formerly the University Church; and even at present, with a view of ascertaining their original claim, the University attends their sermons in it every Sunday in the afternoon during Lent. The tower and east end are curious pieces of antiquity. In the year 1760 this Church was beautified and new pewed at the Expence of the Parish; and in 1768 by a liberal Subscription from the Inhabitants and such Heads of Houses as live in the Parish, the Organ was rebuilt by Mess. Green and Byfield of London.

We must not here omit the many elegant and useful improvements that have taken place, in pursuance of an Act of Parliament obtained in the 11th year of his present Majesty. — The narrow and incommodious passage at East Gate has been opened, which renders this part equal to the magnificence of the High-Street; and in the year 1779 a new Stone Bridge, at this entrance of the Town, was erected at the expence of upwards of Eight Thousand Pounds.

At Carfax, in the very centre of the city, many buildings

have been removed, in order to continue the principal street, which opens a fine avenue to the new Bottley Road, now completely finished, on a superb plan; as it contains no less than seven bridges, built with hewn stone, in the compass of one mile.—North Gate, usually called Bocardo, the only City Gate lately remaining, has also been demolished; and the removal of this nuisance perhaps produces the most striking effect of any of these modern improvements: the Corn-Market and St. Giles's being now connected, and thrown into one long and noble street.—The old Shambles, in the Butcher-Row, are likewise taken away, and a new General Market, upon an extensive Scale, is erected between the High-Street and Jesus College Lane: Which Market is universally allowed to exceed every thing of the kind in this Kingdom. At the South Entrance, from the High Street, it contains forty commodious Shops for Butchers;—North of these are eight others, equally commodious, occupied by Gardeners, &c. between which are two spacious Collonades, for Poultry, Eggs, Bacon, Cheese, &c. &c. divided into forty Stalls; and beyond these, extending quite to Jesus College Lane, is a large Area for Country Gardeners, Fruit, and divers other Commodities. There are likewise three Avenues running through in direct Lines, intersected by another in the Middle, affording a free Currency of Air; and in the Front four elegant and commodious Houses have been erected, which give an additional Ornament to one of the finest Streets in Europe:—The open Part of this Market, fronting Jesus College, is inclosed by an Iron Pallisade; and the Avenues opening upon the New Parade in the High Street, are secured by Iron Gates. The whole extent of the Ground appropriated to the purpose of erecting this Market, is from North to South 347 Feet, and from East to West 112; of which the annexed Plate exhibits an accurate Plan and Elevation.

I now

I now proceed to give a distinct and particular Account of the PUBLIC BUILDINGS, belonging to the University :

ST. MARY'S CHURCH.

THE Church of St. Mary, in which the publick Sermons of the University are preached on Sundays and Hollidays, is situate about the middle of the north side of the High-Street. It was rebuilt in the Reign of Henry VII. as it appears at present. It consists of three ailes, with a spacious choir or chancel, which is separated from the nave by an organ, with its gallery, originally made by Father Smith, and since improved by Mr. John Byfield. The pulpit is placed in the centre of the middle aile. At the west end of the same aile is situated the Vice Chancellor's Throne, at the foot of which are seated the two Proctors. The seats which descend on either side, are appointed for the Doctors and Heads of Houses, and those beneath for the young Noblemen. The area consists of benches for the Masters of Arts. On the west end, with a return to the north and south, are galleries for the Under-Graduates and Bachelors of Arts. The Tower, with its Spire, is a noble and beautiful fabric, 180 feet in height, and richly ornamented with Pinnacles, Niches, and Statues, which, as Plott informs us, were added by King, the first Bishop of Oxford, in the reign of Henry VIII. It contains six remarkably large Bells, by which the proper notice is given for Scholastic Exercises, Convocations, and Congregations. On the south side is a portal, of more modern structure, erected by Dr. Morgan Owen, Chaplain to Archbishop Laud, A. D. 1637. Over it is a statue of the Virgin, with an Infant Christ holding a small Crucifix; which last circumstance was formed into an article of impeachment against the Archbishop by the Presbyterians, and urged as a corroborative proof of his attachment to Popery. The choir, above-mentioned, was built

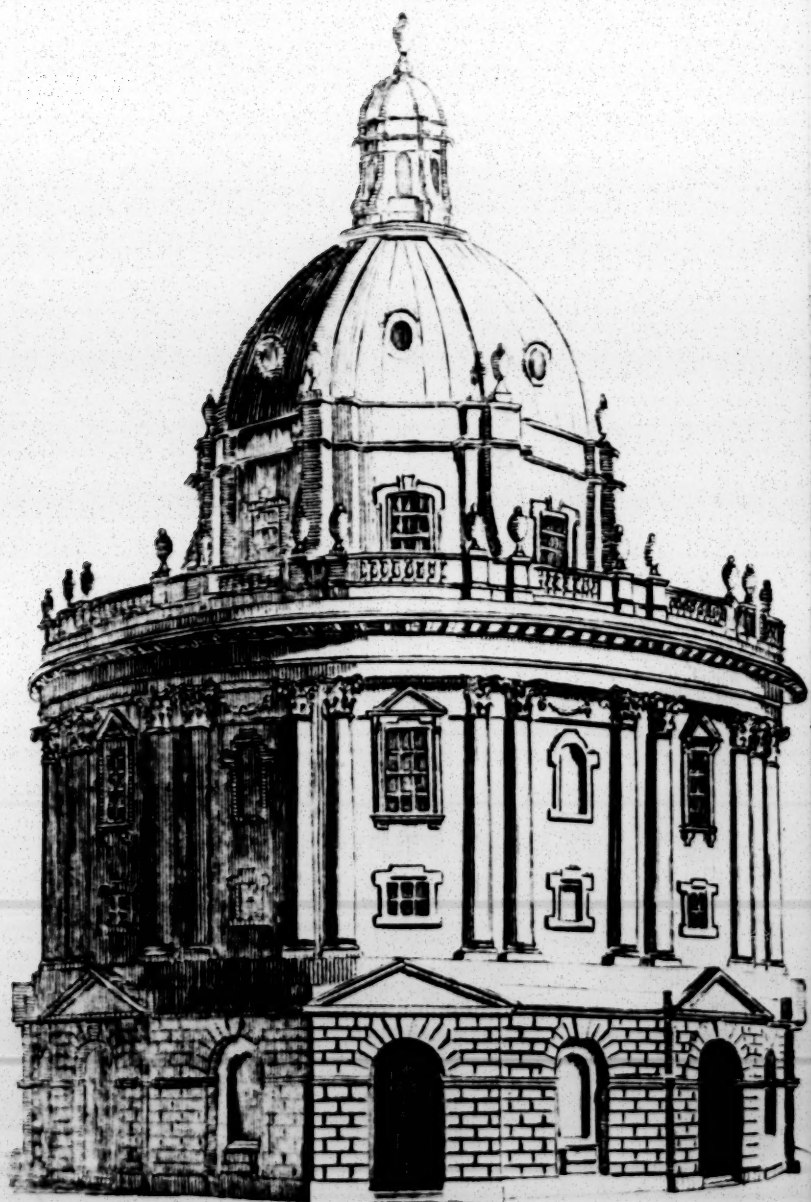
by Walter Hart, Bishop of Norwich, about A. D. 1462. The room on the north side of this choir, formerly a Library, has lately been converted into a Law-School, for the Lectures of the Vinerian Professor; and being refitted in the style of the rest, is no small ornament to this part of the church.

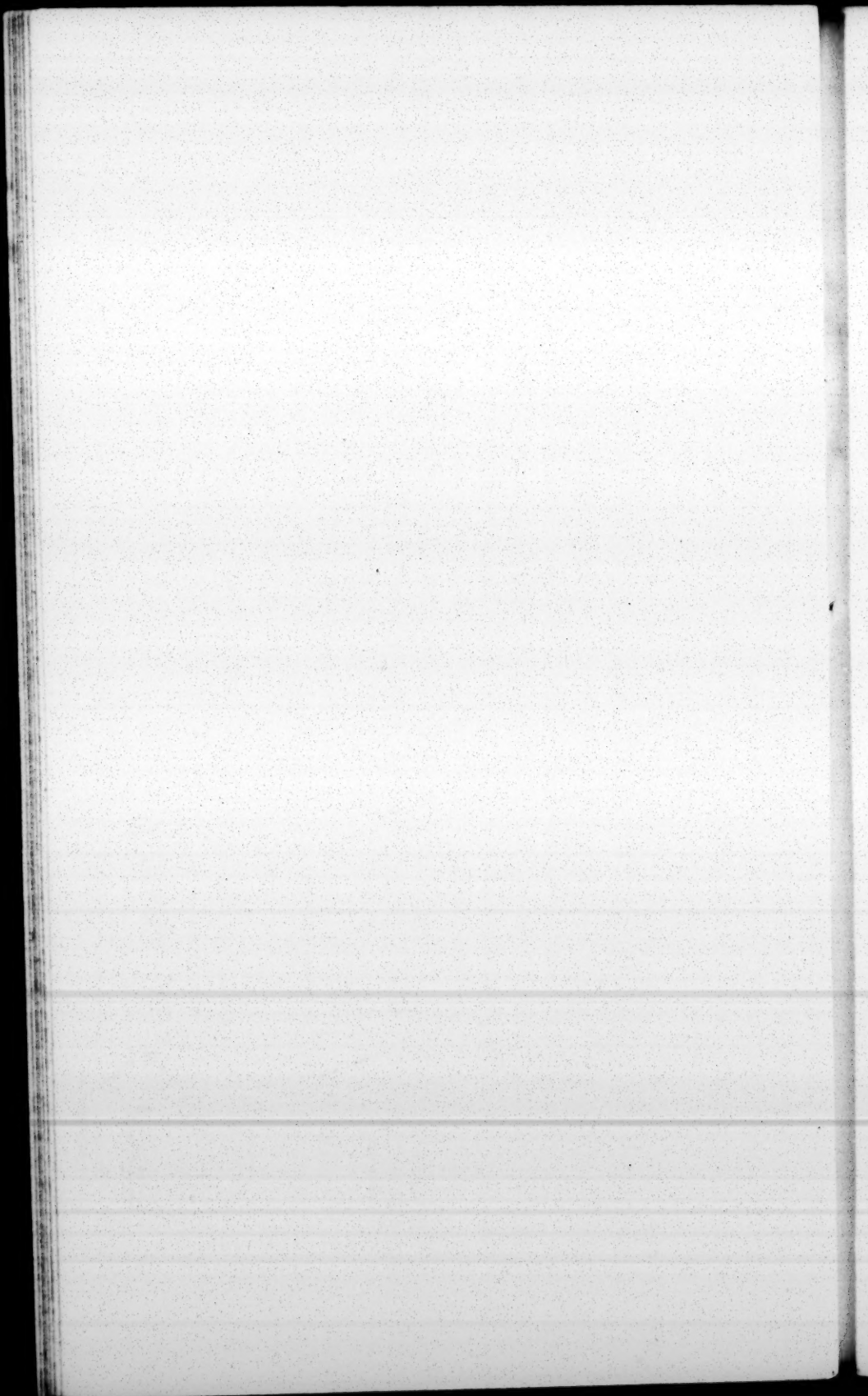
RADCLIFFE LIBRARY.

THE new, or Radclivian Library, is situated in the midst of an ample and superb square, formed by St. Mary's Church, the Schools, Brazen Nose, and All Souls Colleges. Without perplexing the mind of the reader with abstruse terms of Architecture, or a scientific detail of the construction of this sumptuous pile, we think it best to refer him to the plate annexed, for a general idea of its external form and appearance. The building stands on arcades, which, circularly disposed, enclose a spacious dome in the centre. From hence we pass by a well executed flight of spiral steps into the Library itself: This room, which is a compleat pattern of elegance and majesty, rises into a capacious dome, ornamented with fine compartments of stucco. The pavement is of two colours, and made of a peculiar species of stone brought from Hartz Forest in Germany. The room is enclosed by a circular series of arches, beautified with festoons, and supported by pilasters of the Ionic order. Behind these arches are formed two circular galleries, above and below, where the books are arranged. The compartments of the cieling, in the upper gallery, are finely stuccoed. Over the door, at our entrance, is a statue of the Founder Dr. Radcliffe, by Rysbrac, which is most advantageously viewed from the point opposite to it, in the last-mentioned gallery. Over the entrance of one of the galleries is a good bust of Gibbes the Architect.

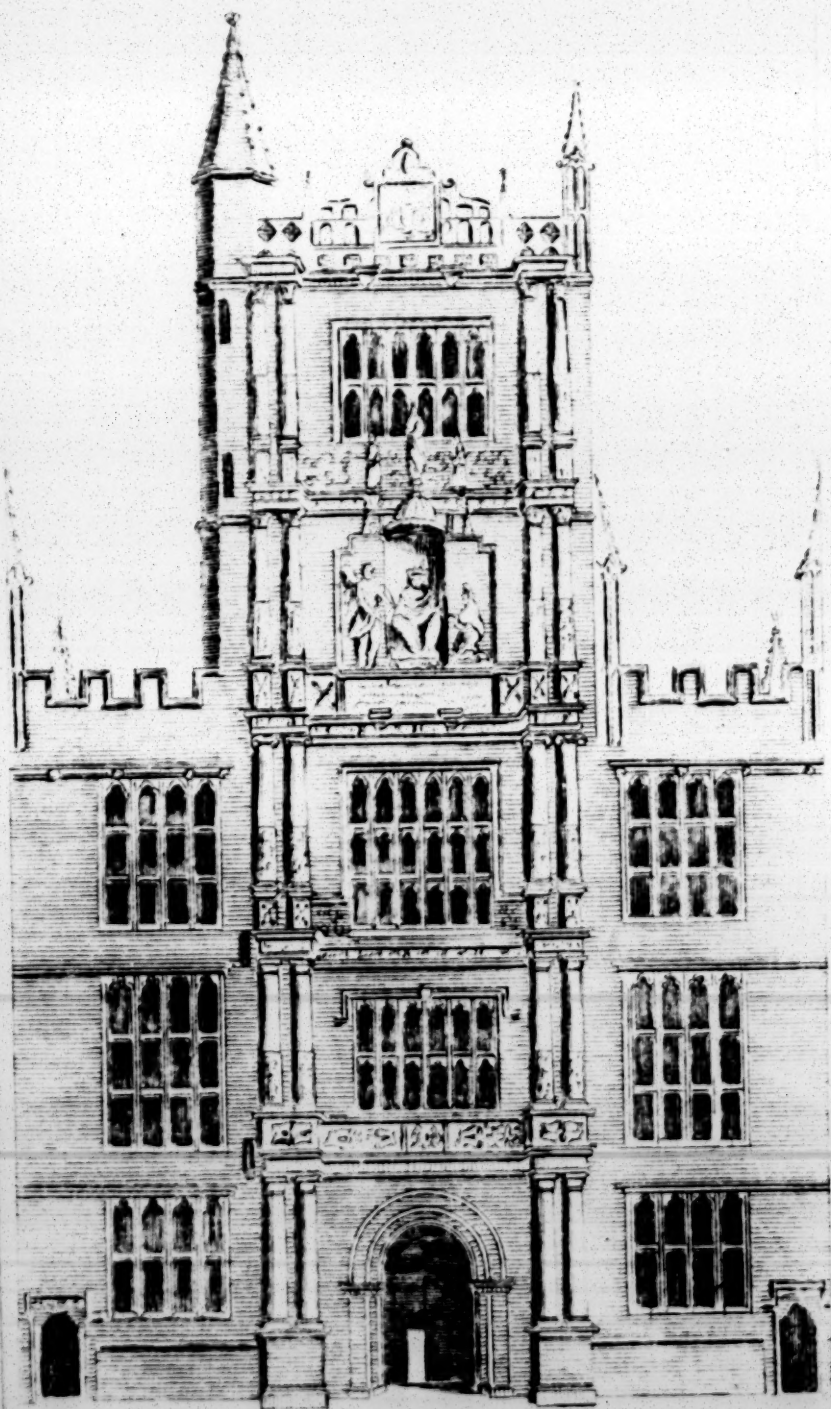
The

Randolphe's Library.





East Side of the Quadrangle of the Schools.



The first stone was laid May 17, A. D. 1737, and the library opened April 13th, 1749, with great solemnity. The Librarian, according to the founder's appointment, is nominated by the great officers of state.

THE SCHOOLS.

THE Schools form a magnificent quadrangle. The principal front on the outside is about 175 feet in length; in the centre of which is a noble tower, whose highest apartments are appointed for astronomical observations, and other philosophical experiments. The inside of this part must please every lover of antient Grandeur. Three sides of the upper story of the quadrangle are one entire room, called the Picture Gallery. This is chiefly furnished with valuable portraits of founders and benefactors, and of other eminent men; as also with cabinets of medals, and cases of books. It was wainscotted by the munificence of Dr. Butler, the late president of Magdalen College, and the late Duke of Beaufort. About the middle of it stands a noble statue in brass, of Philip Earl of Pembroke, designed by Rubens, and cast by Hubert le Soeur a Frenchman, the same who did the equestrian statue of Charles I. at Charing-Cross. This room is, in reality, a part or continuation of the Bodleian Library. Under it are the Schools of the several Sciences; in one of which are placed the Arundelian Marbles; given to the University by Henry Howard, Earl Marshal, grandson to Lord Arundel, at the instance of Mr. Eveline, when Arundel House in the Strand was taken down; and in another the collection of statues, &c. lately presented to the University by the Countess of Pomfret.

The first stone of the Schools was laid March 30th, 1613; and the building was carried on at the combined expence of many benefactors.

THE BODLEIAN LIBRARY.

THE Bodleian or Public Library, is a part or member of the last-mentioned edifice. It consists of three spacious and lofty rooms, disposed in the form of the Roman H. The middle room was erected by Humphrey Duke of Gloucester, over the Divinity-school, about the year 1440, and by him furnished with books, all which have been since lost. The gallery on the west was raised at the expence of the University, under the Chancellorship of Archbishop Laud, together with the Convocation-house beneath. The vestibule, or first gallery, with the pro-cholium under it, was built by Sir Thomas Bodley, who furnished the whole with a collection made with prodigious care and expence. He likewise assigned an estate for the maintenance of a Librarian, &c. and the support of a publick fund for the Library, adding a Body of Statutes for the regulation of his new Institution. By these services he justly deserved the name of the Founder of the Library. He died January 28th, 1612.

The original stock has been greatly enriched by the accession of many valuable collections of Manuscripts, particularly Greek and Oriental; besides large additions of choice and useful books, from various donations. The principal benefactors have been the Earl of Pembroke, Archbishop Laud, Sir Thomas Roe, Sir Kenelm Digby, General Fairfax, Dr. Marshal, Dr. Barlow, Dr. Rawlinson, Mr. St. Amand, &c. The Library is now in a very flourishing condition; which it is likely to preserve and improve, under the management of the present vigilant and learned Librarian.

Here is shewn a collection of English Coins, the most complete in the kingdom, given by Browne Willis, and since augmented by the bequest of Dr. Rawlinson.

Before

Before the year 1300 the Library of the University consisted of a few Traits kept in the Choir of St. Mary's Church.

It may be proper to take notice here, that the Bodleian Library and Picture Gallery, can only be seen from eight in the morning till two o'Clock, and from three to five in the afternoon, from Lady-day to Michaelmas: in the Winter Half-year, from nine in the morning to three in the afternoon.

Having visited the Library, we should not neglect the Divinity-school, which stands under the same roof, as I hinted before. It was begun at the expence of the University, A. D. 1427, and afterwards compleated, with its superstructure, by Duke Humphrey. Its cieling is a most finished piece of Gothic Masonry, both in design and execution; and on the whole, it is probably the most complete gothic room in this kingdom. At the end of it is the Convocation-house, which is a spacious room, commodiously furnished and handsomely decorated. It was built, with its superstructure, A. D. 1639.

THE THEATRE.

OPPPOSITE to the Divinity-school stands the front of the Theatre, adorned with Corinthian pillars, and two Statues of Archbishop Sheldon and the Duke of Ormond, with other decorations. At our entrance the mind is strongly and suddenly struck with ideas of majesty and grace. But this room exhibits the most august appearance when properly filled. It is equally disposed to contain, and shew to advantage, a large and solemn assembly. The Vice-chancellor, with the two Proctors, are seated in the centre of the semicircular part; on each hand are the young Noblemen and Doctors; the Masters of Arts in the area: The rest of the University, and strangers of both
sexes,

fexes, are placed in the galleries. The roof is flat, and not being supported either by columns or archwork, rests on the side walls, which are at the distance of 80 feet one way, and 70 the other. This roof is covered with Allegorical Painting, of which the following explication is here inserted, from Doctor Plott's Natural History of Oxfordshire.

‘ In imitation of the Theatres of the ancient Greeks and Romans, which were too large to be covered with lead or tile, so this, by the painting of the flat roof within is represented open; and as they stretched a cordage from pilaster to pilaster, upon which they strained a covering of cloth, to protect the people from the injuries of the weather, so here is a cord-moulding gilded, that reaches cross and cross the house, both in length and breadth, which supporteth a great reddish drapery, supposed to have covered the roof, but now furled up by the Genii round about the house, towards the wall, which discovereth the open air, and maketh way for the descent of the Arts and Sciences, that are congregated in a circle of clouds, to whose assembly *Truth* descends, as being solicited and implored by them all.

‘ For joy of this festival some other Genii sport about the clouds, with their festoons of flowers and laurels, and prepare their garlands of laurels and roses, viz. *Honour* and *Pleasure*, for the great lovers and students of those arts: And that this assembly might be perfectly happy, their great enemies and disturbers, *Envy*, *Rapine*, and *Brutality*, are by the Genii of their opposite virtues, viz. *Prudence*, *Fortitude*, and *Eloquence*, driven from the society, and thrown headlong from the clouds: The report of the assembly of the one, and the expulsion of the other, being proclaimed through the open and serene air, by some other of the Genii, who blowing their antic trumpets, divide themselves into the several quarters of the world. — *Hisberto in gross.*

More particularly the Circle of Figures consists,

• First of *Theology*, with her Book of Seven Seals, imploring the assistance of *Truth* for the unfolding of it.

• On

‘ On her left hand is the *Mosaical Law* veiled, with the
 ‘ Table of Stone, to which she points with her iron rod.

‘ On her right hand is the *Gospel*, with the cross in one
 ‘ hand, and a chalice in the other.

‘ In the same division, over the *Mosaical Law*, is *History*,
 ‘ holding up her pen, as dedicating it to *Truth*, and an
 ‘ attending Genius, with several fragments of old writings,
 ‘ from which she collects her history into her book.

‘ On the other side, near the *Gospel* is *Divine Poesy*, with
 ‘ her harp of *David’s* fashion.

‘ In the triangle on the right hand of the *Gospel*, is also
 ‘ *Logick*, in a posture of arguing; and on the left hand of
 ‘ the *Mosaical Law* is *Musick*, with her antick lyre, having
 ‘ a pen in her hand, and a paper of musick notes on her
 ‘ knee, with a Genius on her right hand, (a little within
 ‘ the partition of *Theology*) playing on a flute, being the
 ‘ emblem of antient musick.

‘ On the left, (but within the partition for *Physick*) *Dra-*
 ‘ *matic Poesy*, with a Vizard, representing *Comedy*; a bloody
 ‘ dagger for *Tragedy*, and the reed pipe for *Pastoral*.

‘ In the square on the right side of the circle, is *Law*
 ‘ with her ruling sceptre, accompanied with records, pa-
 ‘ tents, and evidences, on the one side; and on the other
 ‘ with *Rhetorick*: By these is an attending Genius, with
 ‘ the scales of *Justice*, and a figure with a palm branch,
 ‘ the emblem of reward for virtuous actions; and the
 ‘ *Roman Fasces*, the marks of power and punishment.

‘ *Printing*, with a Case of Letters in one hand, and a
 ‘ form ready set in the other, and by her several sheets
 ‘ hanging as a drying.

‘ On the left side the circle, opposite to *Theology*, in
 ‘ three squares, are the *Mathematical Sciences*, (depending
 ‘ on *Demonstration*, as the other on *Faith*) in the first of
 ‘ which is *Astronomy* with the celestial globe, *Geography*
 ‘ with the terestial, together with three attending Genii;
 ‘ having *Arithmetick* in the square on one hand, with a
 ‘ paper of figures; *Optics* with the perspective glass; *Geo-*
 ‘ *metry* with a pair of compasses in her left, and a table
 ‘ with

‘ with geometrical figures in it, in her right hand : And in
 ‘ the square on the other hand, *Architecture* embracing the
 ‘ capital of a column, with compasses, and the norma or
 ‘ square lying by her, and a workman holding another
 ‘ square in one hand, and a plumb line in the other.

‘ In the midst of these squares and triangles (as descend-
 ‘ ing from above) is the figure of *Truth* sitting as on a
 ‘ cloud, in one hand holding a palm branch (the emblem
 ‘ of victory) in the other the sun, whose brightness en-
 ‘ lightens the whole circle of figures, and is so bright,
 ‘ that it seems to hide the face of herself to the specta-
 ‘ tors below.

‘ Over the entrance of the front of the THEATRE,
 ‘ are three figures tumbling down; first *Envy*, with her
 ‘ snaky hairs, squint eyes, hag’s breast, pale venomous
 ‘ complexion, strong, but ugly limbs, and shriveled skin,
 ‘ frightened from above by the sight of the shield of *Pallas*,
 ‘ with the *Gorgon*’s head in it, against which she opposes
 ‘ her snaky tresses; but her fall is so precipitous that she
 ‘ has no command of her arms.

‘ Then *Rapine*, with her fiery eyes, grinning teeth,
 ‘ sharp twangs, her hands imbrued in blood, holding a
 ‘ bloody dagger in one hand, in the other a burning flam-
 ‘ beau : with these instruments threatening the destruction
 ‘ of Learning, and all its habitations, but is prevented by
 ‘ an *Herculean Genius*, or *Power*.

‘ Next that is represented brutish scoffing *Ignorance*, en-
 ‘ deavouring to villify and contemn what she understands
 ‘ not, which is charmed by a *Mercurial Genius* with his
 ‘ *Caduceus*.’

The allegorical Pictures on the Cieling, above explained,
 were done by Streater, serjeant painter to King Charles
 the second; but the colours, as well as the canvass, having
 been greatly injured by time, the work was cleaned and
 repaired in 1762 by Mr. Kettle, an ingenious Portrait
 Painter of London; at which time the whole inside was
 also decorated, with new gilding, painting, and other or-
 naments,

naments, at the expence of One Thousand Pounds; so that this is now universally allowed to be the most superb and splendid room in Europe.

Besides the cieling, the room is furnished with three admirable full-length Portraits, of Archbishop Sheldon, the Duke of Ormond above-mentioned, and Sir Christopher Wren. Nor should we forget to mention a good Statue of Charles II. on the outside of the circular part; the edifice being somewhat in the form of a Roman D.

This beautiful structure was erected from the Design of Sir Christopher Wren, A. D. 1669, at the expence of Archbishop Sheldon, then Chancellor; who having bestowed 15,000*l.* in building it, endowed it with 2000*l.* to purchase lands for its perpetual repair.

In the Theatre are celebrated the Public Acts, and the annual Commemoration of Benefactors to the University on the 2d of July, instituted by the late Lord Crew, Bishop of Durham; with some other solemnities.

THE ASHMOLEAN MUSEUM

WESTWARD of the Theatre stands the Ashmolean Museum, so called from its founder Elias Ashmole, Esq; Windsor Herald in the reign of Charles II. This munificent patron of learning, in the year 1677, made an offer to bestow upon the University all the Rarities he had purchased from the two Tradescants, successively physick gardeners at Lambeth; together with his own collection of Coins, Manuscripts, &c. on condition that they should build a fabric for their reception. The building was accordingly erected, and finished in the year 1682, under the conduct of Sir Christopher Wren. Its front towards the street is about 60 feet in length. The eastern Portico

Portico is remarkably well finished in the Corinthian Order, and adorned with variety of characteristical embellishments. This piece of Architecture is deservedly reckoned equal to any in the University; though, like many others, it is so much crouded by the neighbouring buildings, that the spectator cannot command a proper view of it.

In pursuance of his promise, Ashmole presented to the University a large and valuable collection of Natural Bodies, together with his Coins and Manuscripts; he also bequeathed at his death three gold chains, one of philigrain work, consisting of 60 links, weighing 22 ounces, with a medal of the duke of Brandeburgh; the other a collar of S's, with a medal of the late king of Denmark; and the third a chain of equal weight and value, with a medal of the emperor Joseph; all which he had received as honorary presents on occasion of his book concerning the Order of the Garter.

The Museum has been greatly enriched since its first foundation, by several ample and valuable benefactions. The chief natural curiosities, are a large collection of bodies, horns, bones, &c. of animals, preserved dry or in spirits; numerous specimens of minerals and metals; shells, especially those of Dr. Martin Lister, mentioned in his History of the Animals of England, 4to. together with his ores, fossils, &c. many of which are described in the Philosophical Transactions, or in the pieces published by that ingenious Naturalist.

It contains also a small but well chosen collection of exotic plants, sent from the East Indies by James Pound, M. B. But it has been chiefly indebted to the care and munificence of its two first keepers, Dr. Robert Plott, and Mr. Edward Lhwyd; the former of which gave all the Natural Bodies mentioned in his Histories of the Counties of Stafford and Oxon, and the latter the large collections

he

he had made in his travels through the greatest part of England, Wales, and Ireland. A catalogue of many of these was published by himself, elegantly adorned with copper-plates, in the year 1669, under the title of *Lithophylacii Britannici Ichnographia*. To these valuable treasures a great addition has lately been made by the Rev. William Borlase, who presented to the University all the specimens of chrystals, mundicks, coppers, tins, &c. described in his Natural History of Cornwall; which present he also accompanied with his manuscript copy of the history, and the original drawings.

Amongst the Curiosities of Nature must be reckoned the large Magnet given to the Museum by the Right Hon. the Countess of Westmoreland, the lady of our late Chancellor. It is of an oval shape, its longer diameter 18 inches, its shorter 12, and supports a weight of 145 pounds. It is enclosed in an elegant case of mahogany, made at his Lordship's expence; and may be justly deemed one of the greatest ornaments, as well as rarities of this place.

Nor is this repository deficient in a good collection of Antiquities; such as urns, statues, sacrificial vessels, and utensils; it being possessed of most of those described in the Britannia, by Bishop Gibson, page 695, 1^o.02. Here are also many Grecian, Roman, and Saxon coins, the gift of the founder, and Thomas Braithwaite, Esq.

Amongst the works of art, a model of a Ship given by Dr. Clark, and a picture representing our Saviour going to his Crucifixion, made of feathers, deserve particular notice; also a very ancient piece of St. Cuthbert, made by order of King Alfred, and worn, as is supposed, by that monarch.

Here are also some good Paintings: A dead Christ, the work of Annibal Carracci; several portraits of the Tradescant family, particularly Sir John the grandfather, drawn
after

after his death; Thomas Earl of Arundel, and the Duke of Norfolk, his son, by Vandyke: Likewise, the Founder of the Museum, in a carved frame of elegant workmanship, and an extraordinary representation of Christ's Descent into Hell, by Brugell.

Besides the room in which the Curiosities are deposited, there are three small libraries; the first called by the name of Ashmole's Study, containing his printed books and manuscripts, chiefly relating to matters of heraldry and antiquity; in which also are the manuscripts of Sir William Dugdale, author of the *Monasticon*, &c. The second is that of Dr. Lister, consisting of printed books in physic, and the best editions of the Classics, in which also are preserved the copper-plates, belonging to the *History of Shells*, published by that author, of which a new and improved edition has been lately printed at the expence of the University. The last is that of Anthony Wood, containing the valuable manuscript collection of that learned and laborious antiquarian*.

In the room on the first floor, lectures are read in experimental philosophy. Underneath is an elaboratory for courses of chemistry and anatomy.

The care and direction of the Museum is vested in six visitors, viz. the Vice-Chancellor, the Dean of Christ-Church, the Principal of Brasen Nose, the King's Professor of Physic, and the two Proctors for the time being. These have the nomination of the Head Keeper, and meet annually on Trinity-Monday, to inspect the state of the collection, and to pass the accounts. Ashmole designed to have endowed his foundation with ample revenues, and has in his Statutes expressed the sums appointed for this purpose, namely 50*l.* per ann. for the head keeper, 15*l.* to the librarian, and 5*l.* for an assistant; but this generous

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intention.

intention was never put into execution; so that the profits at present arise only from the gratuities given by strangers for the exhibition of the curiosities, which fall greatly short of the original design.

THE CLARENDON PRINTING-HOUSE.

THE Clarendon Printing-House is almost contiguous to the Theatre. It is a magnificent structure, consisting of two stories, and is 115 feet in length. The street front has a noble Doric portico, whose columns equal the height of the first story. The back front is adorned with three-quarter columns of the same dimensions, and a statue of the Earl of Clarendon. Over the top of the building are statues of the Nine Muses. As we enter from the Schools, on the right hand, are two rooms where Bibles and Books of Common Prayer are printed: over which are large and elegant apartments. The left side consists of Rooms for the University Press; together with one well-executed apartment, adorned with an excellent portrait of Queen Anne, by Kneller, appointed for the meetings of the Heads of Houses and Delegates.

This Edifice was built, A. D. 1711, by the profits arising from the sale of Lord Clarendon's History of the Rebellion; the copy of which had been presented to the University by his sons, the Lords Clarendon and Rochester.

Our account of the Publick Buildings, is properly succeeded by a description of

THE PHYSICK GARDEN.

THE Physick Garden is situated to the south of Magdalene College. We pass through a small court to the grand entrance, designed by Inigo Jones, and executed by

by Nicholas Stone. It is of the Doric Order, and ornamented with rustic work. It is moreover adorned with a Bust of the Founder, Lord Danby, a Statue of Charles I. and another of Charles II. These Statues were purchased for 34*l.* being the fine imposed on the University by Anthony Wood. On the face of the Corona and the Prieze is the following inscription, "*Gloriæ Dei optimi maximi Honori Caroli I. Regis in Usum Academiæ et Reipublicæ Henricus Comes Danby, Anno 1632.*" The same inscription is on the garden front.

The Garden, which is five acres in circumference, is surrounded by a noble wall, with other portals in the rustic style, at proper distances. The ground is divided into four Quarters. On the right and left, at our entrance, are two neat and convenient Green-houses, stocked with a valuable collection of Exotics. The Quarters are filled with a complete Series of such plants as grow naturally, disposed in their respective classes. Without the walls, on the east, is an admirable Hot-house; where various plants, brought from the warmer climates, are raised.

This Garden was instituted by the Earl of Danby, above-mentioned, A. D. 1632; who having replenished it with plants for the use of Students in Botany, settled an annual revenue for its support. It has been since much improved by Dr. Sherrard, who assigned 300*l.* for the maintenance of a Professor of Botany.

§ We next proceed to a survey of the several Colleges, beginning with that of St. Mary Magdalene. From thence, the rest are so placed in our account, that if the route of the *Spectator* follow the course of their description, they may be all visited with the greatest convenience and expedition.

MAGDALENE

MAGDALENE COLLEGE.

THE College of St. Mary Magdalene is situated at the eastern termination of the city, on the borders of the river Cherwell. A Doric Portal, decorated with a statue of the Founder, introduces us to the west front of the College, which is a striking specimen of the Gothic manner. The gate under the west window of the chapel demands a minute examination. It is adorned with five small, but elegant figures; that on the right represents the Founder; the next is William of Wykeham, in whose college at Winchester, the Founder was schoolmaster; the third is St. Mary Magdalene, to whom the college is dedicated; the fourth is Henry III. who founded the Hospital, since converted into this college; and the last St. John the Baptist, by whose name the said hospital was called.

On the left are the Lodgings of the President, lately much enlarged and improved. Nearly contiguous to these is a stately gateway, the original entrance into the college, but since disused, beneath a Tower, whose sides are adorned with statues of four of the persons above-mentioned.

From this area we pass into a cloister which surrounds a venerable old quadrangle. On the south are the Chapel and Hall. We enter the chapel on the right hand at entering the cloister. The ante-chapel is spacious, supported with two staff moulded pillars, extremely light, where a new pulpit, of elegant workmanship, in the Gothic Style, together with seats on each side have lately been erected. In the west window are some fine remains of glass painted in *claro obscuro*. The subject is the Resurrection. The design is after one invented and executed by Schwartz, for the wife of William Duke of Bavaria, more than 200 years since, which was afterwards engraved by Sadeler.

The

The choir is solemn, and handsomely decorated. The windows, each of which contains six figures, almost as large as life, of Primitive Fathers, Saints, Martyrs, and Apostles; are finely painted in the taste, and about the time, of that just described. These windows formerly belonged to the ante-chapel, the two near the altar excepted, which were lately done, being all removed hither, A. D. 1741. In the confusion of the civil wars, the original choir windows were taken down and concealed. They did not, however, escape the rage of fanaticism and ignorance: they were unluckily discovered by a party of Cromwell's troopers, who spreading them along the cloisters, jumped upon them in their jack-boots, with the utmost satisfaction, and entirely destroyed them: The altar-piece was performed by Isaac Fuller, about a century ago. It represents the Resurrection. This painting is elegantly celebrated by Mr. Addison, formerly a Student of this House, in a Latin Poem, printed in the *Musæ Anglicanæ*. Under this piece is another admirable picture of our Lord bearing the cross, supposed to be the work of Guido. It was taken at Vigo: and being brought into England by the late Duke of Ormond, came into the possession of William Freeman, Esq. of Hamels in Hertfordshire, who gave it to the Society. The altar is fitted up in the modern style, with a well-executed wainscot, and columns, of the Corinthian Order, charged with other elegant embellishments. It is designed to wainscot the whole Choir in the same manner. Choir-service is performed in this Chapel at ten and four every day: except that on Sundays and Holidays, the morning service is sung at eight, as it is in all the Choirs of the University.

The Hall is a stately Gothic Room, well proportioned and handsomely finished. It has four whole-length Portraits, viz. of the Founder, Dr. Butler, William Freeman, Prince

Prince Rupert, and two half-lengths, viz. Bishop Warner, and Dr. Hammond.

Great pains have been taken to unriddle the latent meaning of the Hieroglyphics which surround the cloister. Some affirm, that they are nothing more than the licentious invention of the Mason; while others as warmly contend, that they contain a complete system of academical discipline.

From this Court, through a narrow passage on the north, we are led into a beautiful opening, one side of which is bounded by a noble and elegant edifice in the modern taste, consisting of three stories, 300 feet in length. The front rests on an Arcade, whose roof is finely stuccoed. It is intended to add two other sides; but as the present Opening to the meadows and hills on the right, produces so charming an effect, we could almost wish the College might never execute their original design. Thro' the centre of this building we pass into the Grove, or Paddock, which is formed into many delightful walks and lawns, and stocked with about thirty or forty head of deer.

No college enjoys a more agreeable or extensive Environ. Besides the Grove, just mentioned, there is a meadow within the College-precincts, consisting of about thirteen acres, surrounded by a pleasant walk, called the Water-walk. The whole circuit of the walk is washed by branches of the Cherwell, and has many pretty rural prospects, one of which, from the east, commands the new Bridge. This walk is shaded with hedges and lofty trees, which in one part grow wild, and in the other are cut and disposed regularly. Here is a very venerable oak, which is supposed to have existed in the Founder's time, of uncommon size. A beautiful opening has lately been made on the west side into the College-grove, by demolishing the old embattled wall on the banks of the river.

This College was founded by William Patten, a native

of Wainfleet in Lincolnshire, from whence he has been usually stiled William of Wainfleet. He was educated at Winchester School, and afterwards took his degrees at Oxford, but in what College cannot at this distance of time be determined with certainty. He was first preferred to the Mastership of Winchester School; from thence made Provost of Eton College; advanced to the Bishoprick of Winchester, A. D. 1447; and constituted Lord High Chancellor of England, A. D. 1446.

He founded the College, A. D. 1456, for the support of one President, forty fellows, thirty Demies, eligible from any school or county, a Divinity Lecturer, a School-master and Usher, four Chaplains, one Organist, eight Clerks, and sixteen Choristers. It was erected on the site of St. John's Hospital, in remembrance of which, a sermon is annually preached in the College on St. John's day. Part of the original walls of the said Hospital are yet to be seen on the south side of the Chapel.

The original endowment was most munificent; which yet has been augmented by many considerable benefactors. The most distinguished are Henry VI. William Fitz Alan Earl of Arundel, Claymond, Morwent, &c. Cardinal Wolsey, when Burfear of the College, A. D. 1492, erected the Tower, which is exceeded by none in strength, height, and beauty; and contains a musical peal of ten bells.

The College at this time consists of a President, forty Fellows, thirty Demies, a Divinity Lecturer, a School-master, an Usher, four Chaplains, an Organist, eight Clerks, and sixteen Choristers. The whole number of students about 120.

Visitor. The Bishop of Winchester.

UNIVERSITY COLLEGE.

THE magnificent front of this College is extended upwards of 260 feet along the south side of the High-Street. In it, at due distances, are two stately portals, with a tower over each. That on the west leads into the old court, which is a handsome Gothic Quadrangle, of 100 feet square. Over the gate, at our entrance, on the outside, is a statue of Queen Anne, and within another of James II. Over the eastern entrance, on the outside, is also one of Queen Mary, wife of William III. On the south of the Western Quadrangle are the Chapel and Hall. The statue of St. Cuthbert is over the gate of the Chapel, and that of Alfred at the entrance of the hall. The Altar window was given by Dr. Radcliffe, as appears by its inscription, A. D. 1687. The roof of the Chapel is a well-wrought frame of Norway oak. The hall has been lately fitted up in a very beautiful Gothic style, at the expence of many generous contributions, and is a most compleat room of the kind. It is of the age of the Chapel.

From this court, through a narrow passage on the east, we are led into another area of three sides. It is opened to a garden on the south. The east, and part of the north side is taken up by the lodgings of the Master, which are commodious and extensive. In a nich over the gate on the north is a statue of Dr. Radcliffe. The sides of this court are about 80 feet.

King Alfred is said to have founded this College, A. D. 872. It is evident that he erected certain Halls in Oxford, near, or on the spot where this College now stands; and that he endowed the students of them with certain pensions issuing from the Exchequer. But it is no less certain that these Halls were alienated to the Citizens, and that their pensions were suppressed about the reign of the

Conqueror. In fact, the Founder of this College appears to be William Archdeacon of Durham, who purchasing, A. D. 1209, one of the Halls which had been originally erected by Alfred, and very probably stiled University Hall, of the citizens, endowed it with lands. A society being thus established, many other benefactors afterwards appeared, who improved the revenues and buildings. Of these the most considerable are Walter Skirla, Bishop of Durham, who founded three fellowships. Henry Piercy, Earl of Northumberland, A. D. 1443, added the same number. Sir Simon Bennet, in the Reign of Charles I. established four fellowships, and four scholarships. Many others have likewise founded fellowships and exhibitions.

In the Common Room is an excellent Bust in statuary marble, of King *Alfred*, the first Founder of this College, executed by Mr. *Wilton* from an admirable Model by Mr. *Rysbrack*. This is supposed to be one of the best pieces of modern Sculpture in the University, and deserves the attention of the curious. It was presented to the college by Lord Viscount *Folkestone*.

As to the buildings, the present spacious, splendid, and uniform structure, began to be erected, A. D. 1634, by the benefaction of Charles Greenwood, formerly Fellow, and was soon carried on by Sir Simon Bennet above mentioned. Nor were succeeding patrons wanting to continue so noble a work; till it was finally completed by Dr. John Radcliffe, who erected the whole eastern Quadrangle entirely at his own expence. He likewise settled on the College 600l. per ann. for two travelling fellowships.

The present society consists of a Master, twelve Fellows, seventeen Scholars, with many other Students, amounting in the whole to near 70.

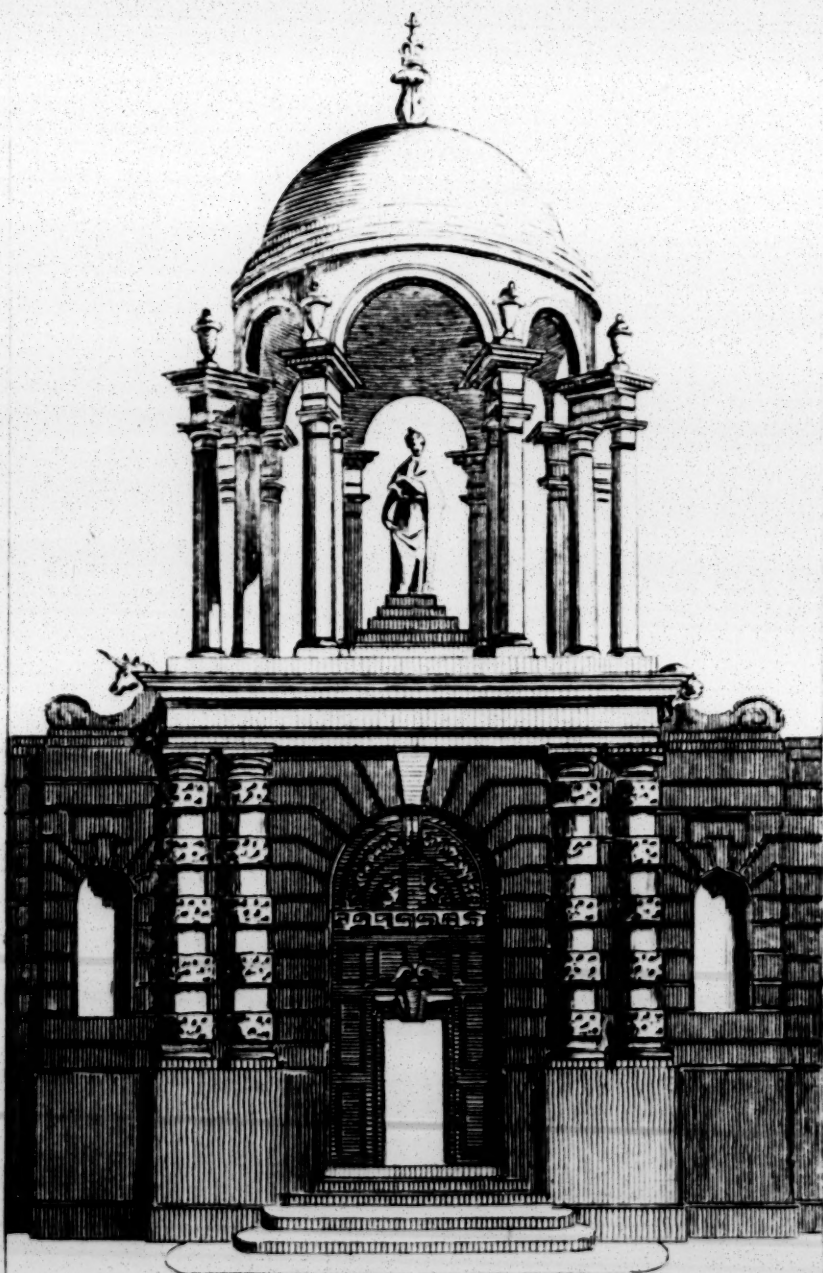
Visitor. The KING.

QUEEN'S

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The Entrance of Queens College.



QUEEN'S COLLEGE.

OPPPOSITE to University College, on the North side of the High-Street, stands Queen's College. The front, which is formed in the style of the Luxembourg Palace, is at once magnificent and elegant. In the middle of it is a superb cupola, the construction of which is by some thought too heavy for the rest. Under it is a statue of the late Queen Caroline.

The first court is 140 feet in length, and 130 in breadth. A beautiful cloister surrounds this court except on the north side. Over the western cloister are the Provost's Lodgings, which are spacious and splendid. The north side is formed by the Chapel and Hall, and finely finished in the Doric Order. In the centre, over a Portico leading to the north court, stands a handsome cupola, supported by eight Ionic Columns.

The Chapel is 100 feet long, and 30 broad. It is ornamented in the Corinthian Order, with a beautiful cieling of fretwork. The windows are all of fine old painted glass, viz. 1518; that over the altar excepted, representing our Lord's Nativity, which was executed by Mr. Price, A. D. 1717. The most remarkable are two on the north side, of the Last Judgment, and two on the south, of the Ascension. These, with the rest, were removed hither from the old Chapel. There is an Ascension in the roof by Sir James Thornhill.

The Hall is fitted up in the Doric Order, and has an admirable proportion. It is 60 feet long, and 30 broad, with an arched roof, of a correspondent height. It is furnished with Portraits of the Founder and Benefactors. Over the screen is a handsome gallery, intended for music, and as a vestibule to the common room, to which it leads.

The north court is 130 feet long, and 90 broad. On

the west stands the Library, which is of the Corinthian Order. Under the east side of this edifice runs a cloyster; its west side is adorned with statues of the Founder and Benefactors, and other pieces of sculpture. The room within is highly finished. The book-cases, which are of Norway Oak, are decorated with well-wrought carving, and in the cieling are some admirable compartments of stucco.

The whole Area, on which this beautiful College, which is one entire piece of well-executed modern architecture, stands, is an oblong square, 300 feet in length, and 220 feet in breadth; which being divided by the Hall and Chapel, is formed into the two courts just described.

Robert Eggesfield, a native of Cumberland and confessor to Queen Philippa, founded this College, A. D. 1340, for one Provost and twelve Fellows, to be chosen from the Counties of Cumberland and Westmoreland. To these he intended to annex 70 Children or Scholars; a few of which number only, the Founder's entire design being prevented by his death, were really established. The benefactors have been very numerous. The chief of them are Edward III. and his Queen Philippa, from whom it was called *Queen's College*; King Charles I. who gave six advowsons; Sir Joseph Williamson, Knt. and Drs. Lancaster and Halton, formerly Provosts; Sir Francis Bridgman, Lady Betty Hastings, &c.

The present edifice was begun by Sir Joseph Williamson, Knt. above-mentioned, 1672, who was a most munificent contributor; and being continued by the liberality of several intermediate benefactors, was at length compleated by the noble legacy of Mr. Mitchell of Richmond, who likewise founded eight Fellowships and four Scholarships. These Fellows and Scholars have handsome apartments appropriated to them in the New Buildings, besides an annual Stipend of Fifty Pounds to each of the
former;

former; and Thirty Pounds per annum to each of the latter. This Foundation was first filled up by Election from other Colleges of the University on the 26th of October, 1764.

The custom of ushering in the Boar's Head, with a Song, on Christmas-day, is, at present, peculiar to this college; but it was formerly practised all over the kingdom; and the Carol here sung on this occasion, is literally the same with that which was once universally used, except some few *local* alterations.

Edward the Black Prince had lodgings in this College, and King Henry Vth studied in the same room.

The college consists, at present, of a Provost, sixteen Fellows, two Chaplains, eight Taberdars, so called from Taburdum, a short gown which they formerly wore, 16 Scholars, two Clerks, and 40 exhibitioners: To these we may add, the members of Mr. Mitchell's new foundation, just mentioned. The number of students of every sort is above 100.

Visitor. The Archbishop of York.

ALL SOULS COLLEGE.

ALL Souls College is situated in the High-Street, westward of Queen's College. Over the gateway are the statues of the Founder Henry Chicheley, and Henry VI.

The first, or old court, is a decent Gothic edifice 124 feet in length, and 72 in breadth. The Chapel on the north side is a stately pile. The Ante-chapel, in which are some remarkable monuments, is 70 feet long, and 30 broad. We enter the Inner-Chapel, which is of the same dimensions, by a grand flight of marble steps, through a screen constructed by Sir Christopher Wren. The spacious environ of the Altar consists of the richest red-vein marble.

Above is a fine Assumption-piece of the Founder, by Sir James Thornhill. The Compartment immediately over the Communion Table is filled with a Picture painted at Rome, in the year 1771, by the celebrated Mr. Mengs. The subject of this piece is our Saviour's first Appearance to Mary Magdalene after his Resurrection, which is generally called, by the Painters, a *Noli me tangere*, in Allusion to the first Words of Christ's Speech to her, "*Touch me not.*" This Picture is reckoned, by all good Judges, to have great Merit. The Colouring is exquisite; especially in the Body of our Saviour. There is something very amiable, mixed with great dignity, in the Countenance and Character of this Figure; while the mild composure of it is finely contrasted by that extasy of Joy and Astonishment which appears on the Face of Mary. On the right and left, at our approach to the Altar, are two inimitable Urns by Sir James Thornhill, respectively representing, in their bas-reliefs, the institution of the two Sacraments. Between the windows, on each side, are figures of saints in *claro-obscuro*, bigger than the life: Four of these represent St. Ambrose, St. Jerome, St. Austin, and St. Gregory; the four Latin Fathers, to whom the Chapel is dedicated. The ceiling is disposed into compartments embellished with carving and gilding. The whole has an air of much splendor and dignity, and is viewed to the best advantage from the screen.

The Hall, which forms one side of an area to the east, is an elegant modern room. It is furnished with Portraits of the munificent Founder, Colonel Codrington, and Sir Nathaniel Lloyd. At the high-table is an historical piece by Sir James Thornhill, whose subject is the Finding of the Law.† The figure of Josias, rending his robe, is animated and expressive. Over the chimney-piece, which is handsomely executed, in dove-coloured marble, is a bust of the

† 2 Kings, xxii. 11.

Founder; on one side is a bust of Linaere, formerly fellow, a famous physician in the reign of Henry VIII. and on the other, of John Leland, a celebrated antiquarian and polite scholar, about the same reign; supposed to have been a member of this House. Here is also a capital full-length statue of Mr. Justice Blackstone, executed by Bacon. The rest of the room is adorned with an admirable series of busts from the Antique.

The adjoining Buttery is worthy our observation; it is a well-proportioned room, of an oval form, having an arched roof of stone, ornamented with curious workmanship. It was built with the hall.

The second Court is a magnificent Gothic Quadrangle, 172 feet in length, and 155 in breadth. On the south are the Chapel and Hall; on the west a Cloister, with a grand Portico; on the north a Library; and on the east two superb Gothic Towers, in the centre of a series of fine apartments. But tho' we have called this Court Gothic, it is plainly an imitation only of the Gothic stile: and the scenery which it forms, in conjunction with other buildings, is both grand and picturesque.

The Library forms the whole north side of this Court. It is 200 feet in length, 50 in breadth, and 40 in height; and finished in the most splendid and elegant manner. Its outside, in correspondence to the rest of the court, is Gothic. The room itself is furnished with two noble arrangements of book-cases, one above the other, supported by Doric and Ionic pilasters. The upper class is formed in a superb gallery, which surrounds three sides. About the middle of the room, on the north side, is a recess equal to the breadth of the whole room; and in its area is placed the statue of Colonel Codrington, the Founder of the Library. The ceiling, and spaces between the windows, are ornamented with the richest stucco, by Mr. Roberts. Over the gallery, a series of Bronzes is interchangeably di-

posed, consisting of Vases, and the Busts of many eminent men, formerly fellows of this House.

We have here annexed a catalogue, and account of these BUSTS; beginning from the left hand of the eastern window:

1. Sir *Anthony Shirley*, Knight, A. B. Count of the Empire, and Ambassador from *Shach Abbas*, Emperor of *Persia*, to the *Christian* Princes; in the Reign of *James I.* admitted Fellow, 1582.
2. Sir *William Petre*, Knt. L. L. D. Secretary of State to *Henry VIII.* and *Edward VI.* and Privy Counsellor to *Queen Mary* and *Queen Elizabeth*, 1523.
3. *George Clarke*, L. L. D. Secretary of War, and afterwards, in the Reign of *Queen Anne*, one of the Lords of the Admiralty, Secretary to Prince *George* of *Denmark*, and in five Parliaments Burgefs for the University, 1680.
4. Sir *Daniel Dunn*, Knight, L. L. D. Dean of the Arches, and one of the first Burgeffes in Parliament for the University, 1567.
5. *Henry Coventry*, Esq. L. L. B. Ambassador at *Paris*, and Secretary of State in the Reign of *Charles II.* 1634.
6. Sir *Robert Weston*, Knight, L. L. D. Dean of the Arches, and Lord Chancellor of *Ireland*, 1536.
7. Sir *William Trumball*, Knight, L. L. D. Ambassador to the *French* and *Turkish* Courts, in the Reign of *James II.* Secretary of State to King *William III.* and Burgefs of the University, 1657.
8. *Charles Talbot*, L. L. D. Baron of *Sinsfel*, and Lord High Chancellor of *England*, 1704.
9. Sir *Christopher Wren*, Knt. the famous Architect, L. L. D. and Savilian Professor of Astronomy, 1653.
10. *Richard Steward*, L. L. D. Dean of *St. Paul's*, Provost of *Eton*, Clerk of the Closet to *Charles I.* and Commissioner for Ecclesiastical Affairs at the Treaty at *Uxbridge*, 1613.
11. *Thomas Tanner*, D. D. Bishop of *St. Asaph*, 1696.
12. *James Goldwell*, L. L. D. Bishop of *Norwich*, and Secretary of State to *Edward IV.* 1441.

13. *Gilbert Sheldon*, D. D. Archbishop of *Canterbury*, and Chancellor of the University, 1622.

14. *Brian Duppa*, D. D. Bishop of *Winchester*, Preceptor to *Charles II.* when Prince of *Wales*, and Lord Almoner, 1612.

15. *David Pole*, L. L. D. Dean of the Arches, and Bishop of *Peterborough*, 1520.

16. *Jeremy Taylor*, D. D. Bishop of *Down and Connor*, 1625.

17. *John Norris*, A. M. Rector of *Bemerton, Wilts*, 1680.

18. *Thomas Sydenham*, M. A. 1648.

19. *Thomas Lynaker*, A. M. Founder of the College of Physicians, *London*, 1484.

20. Sir *Clement Edmonds*, Knight, A. M. Secretary of the Council in the Reign of *James I.* and Burgefs for the University, 1590.

21. Sir *William Byrde*, Knt. L. L. D. Dean of the Arches, and Burgefs for the University, 1578.

22. Sir *Nathaniel Lloyd*, Knight, L. L. D. Judge Advocate and Master of *Trinity Hall* in *Cambridge*, 1629.

23. *Robert Hovenden*, D. D. Warden of *All Souls*, 1565.

24. Sir *John Mafon*, Knight, M. B. Privy Counsellor to *Henry VIII.* *Edward VI.* *Queen Mary*, and *Queen Elizabeth*, and the first Lay Chancellor of the University of *Oxford*, 1521.

To these we must add a beautiful Bust of the Founder, in white Marble, placed over the grand entrance, and executed by Mr. *Roubilliac*.

The Portrait of *Henry VI.* and of the Founder, in the windows of a small room adjoining to the Library, are curious remains of ancient Painted Glass, and are coeval with the foundation of the College; having been removed hither from the old Library.

Before we quit this court, the Common Room deserves our notice; which is a grand apartment, being a cube of 26 feet, and lighted by a large Venetian window. It is situated between the two towers above-mentioned.

The Warden's lodgings, which from the High-Street,

are commodious and handsome, being formerly the Dwelling-House of Dr. Clarke, formerly fellow, and given by him for the use of the Wardens of this House successively.

This College was founded by Henry Chicheley, a native of Higham Ferrers in Northamptonshire, and one of Wykeham's original Fellows of New-College; and, through a course of preferments, at length Archbishop of Canterbury; for one Warden, 40 Fellows, two chaplains, three clerks, and three choristers, A. D. 1437. It is filed in the Charter, "THE COLLEGE OF THE SOULS OF ALL " FAITHFUL PEOPLE DECEASED, OF OXFORD."

For the more liberal endowment of this Society, the Founder procured of Henry VI. a grant of the Revenues of many of the dissolved alien Priories. He expended beside purchase-money for the site, &c. the sum of 4545l. 15s. 5d. in the Buildings of his College; namely, the present old court, and the original refectory, which, with a cloyster since removed, enclosed part of the area of the new quadrangle. At his decease he bequeathed it 134l. 6s. 8d. and one thousand marks. In his Statutes he gives a Preference in elections to those candidates, who shall prove themselves to be of his Blood and Kindred. These have multiplied so fast, within the space of 400 years, that it is probable the time is not far off when the Society will be entirely filled with his own relations. It appears by the *Stemmata Chicheleana*, or *Pedigrees of the Chichele Family*, published in the year 1765; and from the Supplement to that Collection, published in the year 1775; that upwards of one hundred and twenty of the Families of the English Peerage, between fifty and sixty of the Scotch and Irish, more than one hundred and thirty of the English Baronetage, with many hundreds of the Gentry and Commonalty of England, Scotland, and Ireland, may now derive themselves from the same Stock with the Founder of All-Souls, viz. from his Father Thomas Chichele of Higham Ferrers.

The

The principal Benefactors are Colonel Christopher Codrington, Governor of the Leeward Islands, formerly Fellow, who, besides a valuable Collection of Books, granted by Will 6000*l.* for building the Library, and added 4000*l.* for purchasing books: Dr. George Clarke, the late Duke of Wharton, Doddington Greville, Lieutenant Colonel Stewart, and Sir Nathaniel Lloyd. Of the combined munificence of all, or most of these, the second court, above described, is an illustrious Monument.

We must not omit a remarkable ceremony which is annually celebrated in this College; the solemn Commemoration of the discovery of a Mallard of an extraordinary size, in a drain or sewer, at the time of digging for the foundation of the walls. This peculiar custom we are rather induced to mention, as it has given occasion to a Pamphlet of infinite wit and humour, entitled, “*A Compleat Vindication of the Mallard of All Souls College, &c.**”

That learned Antiquarian, the Reverend Mr. Pointer, Rector of Slapton in Northamptonshire, had insinuated, that this Mallard was in fact, a Goose. A suggestion not less false than injurious; and which the author of our pamphlet has clearly confuted, from the authentic account which Thomas of Wallingham has given of every circumstance relating to the original detection of this wonderful Bird, in a manuscript said to be repositied in the Bodleian Library. Whatever the real truth of the controversy may be, it is well known that every year, on the 14th day of January, an entertainment is provided in the evening, and an excellent old Ballad, adapted to ancient Musick, is sung in remembrance of the *Mallard*. This is called the *Mallard Night*.

This College consists of one Warden, 40 Fellows, two Chaplains, three Clerks, and six Choristers. No independent students are admitted.

Visitor. The Archbishop of Canterbury.

* Printed for J. Fletcher, in the Turle, Oxon,

BRAZEN-NOSE COLLEGE.

BRAZEN-NOSE College constitutes the west side of the Radcliffe Square. It has two courts. The first, which is the original one, consists of the old lodgings of the Principal, and chambers of the Fellows and Students, and the Refectory, which is elegantly fitted up, and adorned with portraits. Over its portico are two antique busts; the one Alfred, who built little University Hall, or King's Hall, the site of which the present College is partly founded; and the other of John Erigena, a Scotchman, who first read lectures in the said Hall, A. D. 882. Over the door leading up to the Common Room, which was originally the Chapel, is the following inscription, "A^o. xti 1509, et Reg. Hen. 8 pri^o."

"Nomine divino Lyncoln præful, quoque Sutton,

"Hanc posuere petram Regis ad imperium."

i.e. "In the name of God, the Bishop of Lincoln, and Sutton, laid this stone, at the command of the King." In this court is a statue of Cain and Abel.

We enter the second court through a passage on the left hand of the gate of the first. The Cloister on the east side, supports the Library. On the south stands the Chapel, which is at once neat and splendid. The roof, which being a frame of wood, is an admirable imitation of Gothic stone-work, and the altar, with its decorations, particularly demand our attention. It was finished, A. D. 1667, as was the whole court. The east window of this chapel is enriched by compartments of painted Glass, finely executed by Pearson, from a Painting of the late celebrated Mr. Mortimer.

An elegant House, connected with the College, and fronting the High-Street, has been lately fitted up at a considerable Expence, for the Principal.

This

This College was founded, A. D. 1509, by Richard Smith, Bishop of Lincoln, and Richard Sutton, of Presbury in Cheshire, Knight, for the maintenance of one Principal, and fifteen Fellows. To this number succeeding benefactions have added five Fellows, thirty-two scholars, and four Exhibitioners. The late Principal, Dr. Shippen, was likewise a memorable Benefactor to this House, by procuring it several advowsons.

With regard to the very singular Name of this College, it appears, that the Founders erected their House on the site of two ancient Hostels, or Halls; little University Hall, mentioned above, and Brazen-Nose Hall. The latter of these acquired its name from some Students removed to it from a Seminary, in the temporary University of Stamford, so denominated, on account of an iron ring, fixed in a nose of brass, and serving as a knocker to the gate.

The present members of this House, are one Principal, 20 Fellows, 32 Scholars, and four Exhibitioners; together with about 40 or 50 Students besides.

Visitor. The Bishop of Lincoln.

HERTFORD COLLEGE.

THIS College stands opposite to the grand gate of the Schools. It consists of one irregular court, which has been lately beautified from a fund raised for that purpose by the late Principal. Part of this court consists of a small quantity of modern buildings, viz. the south-east angle, and the chapel erected about thirty years since; in the style of which the whole College is to be rebuilt. A plan of the projected Quadrangle may be seen in the Oxford Almanack of the year M DCC XLVII.

This House was formerly called Hartford, or Hart Hall; founded by Walter Stapleton, Bishop of Exeter, A. D. 1312, and belonged to Exeter College. Having received a
 Charter

Charter of Incorporation from Dr. Richard Newton, a late learned and publick-spirited Principal, who has also con-
signed an estate towards its endowment, this ancient Hostel
was converted into a College, September 8, 1740. The
foundation consists of a Principal, four senior Fellows or
tutors, and junior Fellows or assistants, beside a certain
number of students or scholars.

Visitor. The Chancellor of the University.

NEW COLLEGE.

NEW College is situated eastward of the Schools, and
is separated from Queen's College, by a narrow
lane on the south.

The first court is about 168 feet in length, and 129 in
breadth. In the centre is a statue of Minerva, given by Sir
Henry Parker, of Honington in Warwickshire. The north
side, which consists of the Chapel and Hall, is a noble spe-
cimen of Gothic magnificence. The two upper stories of
the east side form the Library. On the west are the lodg-
ings of the Warden, which are commodious and ample,
adorned with many valuable portraits. The third story of
this court was added to the Founder's original building,
A. D. 1674.

We enter the Chapel at the north-west angle. This
Chapel exceeds all in the University. The Ante-Chapel,
which is supported by two pillars of fine proportion, runs
at right angles to the Choir, and is 80 feet long and 35
broad. The Choir, which we enter by a Gothic Screen
of beautiful construction, is 100 feet long, 35 broad, and
65 high.

Over the Communion Table is an Original Painting of
Annibal Caracci, presented to this College by the Earl of
Radnor. — The Subject of this Piece is the Shepherds
coming

coming to Christ immediately after his Nativity.—The Virgin, Angels, and Shepherds, are represented as jointly celebrating the Nativity in the divine Hymn of “Glory to God in the Highest, &c.” The Composition and Drawing is admirable. The Force and Spirit of the Shepherds is finely contrasted by the Elegance and Grace of the Virgin and attending Angels. It is observable, that by the different Attitudes of the Shepherds, the Painter ingeniously discovers the whole Muscling of the Human Body; which is displayed with great Truth and Science. The Style of the Landscape is great, and the Colouring warm, but grave and solemn. The Picture seems at length to have reached its original destination, for there is great reason to believe it was intended for an Altar Piece. This valuable Piece, it is said, was once in the possession of that judicious Collector *M. Colbert*, Minister to *Louis XIV.* The altar itself is approached by a noble flight of marble steps. It is enclosed by a well-wrought rail of iron-work, the gift of *Mr. Terry*, formerly Fellow, and is covered with a rich pall of crimson velvet, given by *Dr. Burton*, the late Head Master of Winchester School. From this situation, the organ, with the stall-work underneath, has a striking effect. Nor are the stalls, with their ornaments, on either side, unworthy of the rest, being remarkably elegant in the style of the light Gothic.

But as the Painted Windows are a principal ornament of this Chapel, it will not be improper to bestow on them a more particular description.—Of these there are four distinct sorts.

1. All the Windows of the Ante-chapel (the west excepted) are nearly, if not quite as old, as the Chapel itself; and contain the Portraits of Patriarchs, Prophets, Saints, Martyrs, &c. to the number of sixty-four, as large as life, and fifty smaller above them: Curious for their antiquity, but for little else; being drawn without perspective,
without

without the effect of light and shade, and ill-proportioned. Yet in these are some few remains, which shew the brilliancy of their colours, and some traces of simplicity and beauty, particularly in the Heads of the Female Figures in the window on the right hand of the entrance to the Chapel.

2. The second sort are the Windows on the North Side of the Chapel. These are in the common stile of modern glass-painting. The three nearest to the Organ, (finished in 1774 after the designs of Rebecca) contain, in the lower range, the chief persons recorded in the Old Testament, from Adam to Moses; in the upper, twelve of the Prophets. The two other Windows are filled with our blessed Saviour, the Virgin Mary, and the Twelve Apostles. These Figures stand, each within a niche, upon a pedestal, and under a canopy of Gothic Architecture. The whole is the workmanship of Mr. Peckitt of York; the design and execution do equal honour to the painter, and there is great variety as well as brilliancy in the colouring.

3. The Windows opposite to these, on the South Side of the Chapel. These were painted by Mr. Price the Son, in 1740. Each Window represents eight Figures of Saints and Martyrs, with their respective symbols and insignia; and for expression, colouring, and effect, were esteemed equal if not superior to any thing ever executed on glass, till the appearance of the fourth sort, of which we now come to speak.

4. The West Window of the Ante-chapel. This great Window consists of two ranges; in the lower are seven compartments, each near three feet wide and twelve high. In these stand seven Allegorical Figures, representing the four Cardinal and three Christian Virtues, in the manner following.

TEMPERANCE, pouring water out of a larger vessel into a smaller. Her common attribute, the Bridle, lies at her feet.

FORTITUDE,

FORTITUDE, in armour; her head resting on a broken column, which, though half destroyed, remains upright; her form robust, her look bold and resolute. A Lion, her attendant, couches below her.

FAITH, standing fixedly on both feet, and bearing a Cross; her eyes and hand raised to Heaven.

On the other side of the Middle Groupe, (of which more hereafter) **HOPE**, looking up to the same Heaven, and springing towards it so eagerly, that her feet scarce touch the ground. Part of an Anchor, her attribute, is seen in the corner of her compartment.

JUSTICE, looking with a steady and piercing eye through the dark shade that her arm casts over her face. In her left hand the Steelyard, (a kind of ballance less cumbrous, if not less vulgar, than the scales which are usually given her.) Her right hand supports the Sword.

PRUDENCE, beholding, as in a mirror, the actions and manners of others, for the purpose of regulating her own by observation thereon. On her left arm, an Arrow, joined with a Remora, the respective Emblems of Swift-ness and Slowness; *Prudence* being a medium between both.

The Middle Groupe, mentioned above, representing **CHARITY**, is worthy of especial notice for the expression of the Figures therein contained. The Fondling of the Infant, the Importunity of the Boy, and the placid Affection of the Girl, together with the divided Attention of the Mother, are distinguishably and judiciously marked with that knowledge of Character, which is generally conspicuous in the works of the eminent Artist who gave this design.

Such are the Figures which fill the lower compartments of this Window; but they are only a subordinate part, and (as it were) a basis to the great work that is erected over them. In a space ten feet wide and eighteen feet high, is represented the Nativity of Jesus Christ, a composition of thirteen human Figures, besides other Animals.

i. The

1. The Blessed Virgin, whose attention is wholly engaged in her Infant.

2. A Groupe of Angels, descended into the Stable, and kneeling around him: the face of the least of these exhibits an idea of youthful beauty that perhaps was never surpassed.

3. A Company of Shepherds, whose devotion and rude eagerness to behold him are strongly expressed.

4. St. Joseph, looking at the Spectators, and pointing to the Child, as to the *promised Seed*, the expectation and hope of all Nations.

5. In the clouds above, an Angel in contemplation of the Mystery of the Cross; near him a Scroll, whereon is written the Greek of this Text, *Mysteria, quibus the Angels themselves desire to look into.*

The Portraits of the two Artists, Sir Joshua Reynolds and Mr. Jarvis, are here introduced in the character of Shepherds, paying adoration to the new-born Saviour.

This Piece was begun about seven years ago. Finished Cartoons were furnished by Sir J. Reynolds, and executed in glass by Mr. Jervais.—Having already exceeded our usual limits in the description, though we have been as brief as the subject admitted, we shall leave its many excellencies to the Spectator's observation, and conclude with saying, that this is the only publick Specimen yet existing of a new style, which, in beauty and truth of representation, excels all that the world has hitherto seen painted on glass, as much as the common productions excel the first rude attempts in that art.

Choir-service is performed in this Chapel every day at eleven and five, and is probably no where performed with more solemnity, or heard to better advantage. The Organ is a most admirable instrument, erected by the famous Dolham; and since improved with the addition of the clarion-stop and swelling organ, by Mr. John Byfield.

Near

Near the Chapel is a noble Cloyster which constitutes a Quadrangle, 146 feet in length on two sides, and 105 the other two, with a garden in the area. Contiguous to it, on the north, is a large and lofty tower, with ten bells.

The Hall, to which we pass at the north-east side of the Quadrangle, is of excellent proportion, being 78 feet in length, 33 in breadth, and 43 in height. Its wainscot, which was erected about the reign of Henry VIII. is curious, and much in character. At the east end are Portraits of the munificent Founder, William of Wykeham; William of Wainfleet, Founder of Magdalene College, who was School-master of Wykeham's College at Winchester; and Henry Chicheley, the Founder of All Souls College, Fellow of New College, while the Founder was yet living.

The two rooms of which the Library before-mentioned consists, are 70 feet long, and 22 broad. This Library is furnished with a fine collection, and well known to the Learned for its many valuable manuscripts.

In the Chapel is shewn the Crozier of the Founder, one of the noblest curiosities, and almost the only one of its kind now remaining in this kingdom. It is nearly seven feet in height, is of silver gilt, embellished with variety of the richest Gothic Workmanship, and charged with figures of Angels, and the Tutelar Saints of the Cathedral Church of Winchester, executed with an elegance equal to that of a more modern age. It is finely preserved, and from a length of almost 400 years, has lost but little of its original splendor and beauty.

From this Quadrangle we pass into the Garden-court. This beautiful area, by means of a succession of retiring wings, displays itself gradually, as we approach the Garden, from which it is separated by a sumptuous iron palliade, 130 feet in length. This court has a noble effect from the Mount in the Garden; and the prospect is still farther improved by the appearance of the old Gothic spires

spires and Battlements, which overlook the new building, from the Founder's court. It began to be erected, A. D. 1682, at the expence of the College, assisted by many liberal contributions.

The Garden in general is judiciously disposed. Great part of it, as likewise part of the College, is surrounded by the city wall; which from this circumstance of serving as a fence or boundary to the College precincts, is here, and here only, preserved entire, with its battlements and bastions, to a considerable extent.

On the south side is a pleasant Bowling-Green, shaded to the west by a row of Elms, and on the east by tall Sycamores, the branches of which being interwoven and incorporated with each other, from end to end, are justly admired as a natural curiosity.

This College was founded by William Wykeham, a native of Wykeham, a small town in Hampshire, whence he was probably called William of Wykeham. Besides other ample preferments to which he was advanced by the favour of Edward III. he was constituted Keeper of the Privy Seal, Bishop of Winchester, and Lord High Chancellor of England. Having liberally maintained seventy Students, in several Halls of the University, particularly Hart Hall, and New Inn Hall, for some years, he obtained a Charter to found a College in Oxford, for a Warden, seventy Fellows, ten Chaplains, three Clerks, sixteen Choristers, and one Sexton. The foundation stone was laid on the 5th day of March, A. D. 1379. The College was entirely finished, A. D. 1386; and on the 14th day of April in the same year, at the hour of nine in the morning, the Society took possession of it, chaunting in solemn procession. In the following year he founded another noble College at Winchester, for the liberal support of a Warden, ten Fellows, three Chaplains, one School-master, one Usher, seventy Scholars, three Clerks, and sixteen Choristers, and ordained it to be a perpetual seminary for
supplying

supplying the vacancies of his College at Oxford. This illustrious patron of Literature and Virtue, crowned the beneficence of his life, by bequeathing in his last will, legacies to the amount of 6000*l.* a prodigious sum in that age, for various charitable purposes. He survived the foundation of his Colleges several years, and died September 27, A. D. 1404.

The principal Benefactors are, John Buckingham, Bishop of Lincoln, A. D. 1388. Thomas Beckington, A. D. 1440. Thomas Jane, A. D. 1494. Clement Harding, A. D. 1507. Wareham Archbishop of Canterbury; Shirebourne Bishop of Chichester; John Smith, William Fleshmonger, with many others.

This College, dedicated to St. Mary Winton, has been called *New College*, from its first foundation; being at that time an object of publick curiosity, and far superior in point of extent and grandeur, to any College that had then appeared. It was the first effort to magnificence ever exhibited in Oxford; and probably Merton was, before this, the most splendid College in the University, though then by no means adorned with buildings as at present. The rest of the Colleges then existing, viz. Baliol, University, Queen's, Exeter, and Oriel, were very small and inconsiderable structures.

The members of this College are one Warden, seventy Fellows, ten Chaplains, three Clerks, sixteen Choristers, and one Sexton; together with many Gentlemen Commoners

Visitor. The Bishop of Winchester.

WADHAM COLLEGE.

THIS College stands in the northern suburb called Holywell, the front being opposite to Trinity Gardens. Under a stately central tower we enter the Quadrangle, which is nearly 130 feet square.

A Portico

A Portico, decorated with the statue of the Founder, the Foundress, James I. and other ornaments, leads us to the Hall. This is a spacious and lofty Gothic Room, furnished with some valuable Portraits. From hence we pass into a Cloister, which constitutes one side of a small area; the Chapel being on the left, and the Kitchen, with the Library over it, on the right. The Cloister, with its superstructure, in the midst of which is a handsome Common Room, forms a sort of east front, from whence we have a beautiful prospect over the meadows to the distant hills. This room has a most admirable portrait of an old woman.

The Chapel is spacious and venerable. The Ante-chapel, like those at Merton, New College, All Souls, and Magdalene, runs at right angles to the Choir, having a proportionable height, length, and breadth. The east window is admirably painted by Van Ling, a Dutchman, A. D. 1622. It was given by Sir John Strangeways, represents the Passion of our Lord, and is said to have cost 1500*l*. The windows on the right side are perhaps by the same hand; but those on the left are poor, and of a later age.

The curious spectator will be extremely pleased with a most singular piece of painting which surrounds the Altar. There is nothing of the kind now to be seen in Oxford; but the Altar-pieces of Magdalene and All-Souls were formerly finished in the same manner. The painting is on cloth, which being of an ash colour, serves for the medium; the lines and shades are done with a brown crayon, and the lights and heightening with a white one. These dry colours being pressed with hot irons, which produced an exudation from the cloth, are so incorporated into its texture and substance, that they are proof against a brush, or even the hardest touch. The figures are finely drawn, and have a wonderful effect. It is the workmanship of Isaac Fuller, who painted the Resurrection-piece over the Altar at Magdalene, and flourished near an hundred years since. The subject of the front is the Lord's Supper; on the

the north side, Abraham and Melchisedeck; and on the south, the Children of Israel gathering Manna, are respectively represented.

This College was designed by Nicholas Wadham, Esq. of Merifield in Somersetshire, and executed in pursuance of his last Will, by Dorothy his Widow, A. D. 1613, for the maintenance of one Warden, fifteen Fellows, fifteen Scholars, two Chaplains, and two Clerks. The statutes direct, that the Warden shall quit the College in case of marriage; that the Fellows shall enjoy the benefit of the society no longer than eighteen years after their regency in Arts; that the Scholars, from whom the Fellows are chosen, shall be appointed three from Somersetshire, three from Essex, and the remainder from any part of Great-Britain.

The buildings of this House have not received the least alteration from the time of the Foundress; and as they now stand, are the entire result of the first architect. From this circumstance they derive an uniformity and regularity scarcely to be paralleled in any other College of this University. The critical observer must also take notice, that the style of architecture in this College, corresponds, in many particulars, with that of the Publick Schools, and of the inner Quadrangle at Merton College. These three Edifices are all of the same age, and were most probably planned by the same Artist. That indefatigable Antiquary, Mr. Herne, among his many curious researches, discovered that the Publick Schools were designed by Thomas Holt of York.

The principal Benefactors are, John Goodridge, A. M. who gave, A. D. 1654, his whole Estate at Walthamstow in Essex, for the endowment of several Exhibitions, &c. and Dr. Hody, Greek Professor, who founded four Exhibitions for Students in Hebrew, and six for others in Greek of 10l. each. Dr. Philip Bisse, Archdeacon of Taunton, gave above two thousand volumes to the Library; in which is preserved his Portrait at full length,

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given

given by the Foundress. Lord Wyndham, very lately bequeathed two thousand pounds; fifteen hundred of which are appointed for the increase of the Warden's salary, and the residue for ornamenting the House.

Lisle, the late Warden, Bishop of Norwich, added two Exhibitions.

This College consist of one Warden, fifteen Fellows, and fifteen Scholars; two Chaplains, two Clerks, and sixteen Exhibitioners. The number of Students of every kind about fifty.

Visitor. The Bishop of Bath and Wells.

TRINITY COLLEGE.

OPPPOSITE the Turl stands Trinity College. A spacious avenue, fenced from the street by an handsome iron pallisade, with folding gates, adorned on the outside with the arms of the Earl of Guildford, and on the inside with those of the Founder, leads us to the front of the College, which consists of the Chapel, and the Gateway, with its Tower. Over the gate, in stone, are the arms of the Founder, surrounded with a wreath of Laurel, and supported by the Genii of Fame.

The approach to this College has lately been widened so as to exhibit the whole front of the Chapel towards the street, which produces a very noble and beautiful effect.

In the first court are the Chapel, Hall, Library, and Lodgings of the President.

The Chapel has a peculiar elegance, which results from an assemblage of the most finished, and yet the most simple ornaments. The carvings about the screen, which is of Cedar, are very masterly. The Altar-piece of the same wood, is, besides other embellishments, charged with exquisite festoons by Gibbin. Under an Alcove near the Altar

Altar, is a fine Gothic Tomb, on which are the recumbent figures of the liberal Founder, and his Lady, in Alabaster*. But it is to be regretted, by the lovers of tomb-architecture, that the greatest part of the elegant workmanship of this Tomb is now concealed, and the effect of its whole appearance destroyed, by an Alcove, corresponding to another on the opposite side: both which Alcoves, considered in a general view, are perhaps injudiciously introduced, and seem to be the only blemishes of this highly-finished Chapel. The cieling is covered with a bold and beautiful stucco. In the midst of it is an Ascension, which, on the whole is executed in a good taste, but perhaps has too much of the French manner. It was painted by Peter Berchett, a Frenchman. Of the large and valuable quantity of silver-gilt plate given to this College by the Founder, nothing now remains but a fine old massy chalice for the Altar, richly embossed and flourished with Gothic sculpture and inscriptions.

The Hall is spacious and well proportioned, partly in the Gothic style, and adorned with a Portrait of the Founder. The Cieling has been lately enriched with Stucco; and, by other decorations and improvements, this room is rendered both elegant and commodious. Over the Chimney-piece are the arms of Queen Mary, and King Philip, capitally painted by Catton with the date 1554.

In the Library is shewn a valuable manuscript of Euclid; being a translation from the Arabic into Latin, before the discovery of the original Greek, by Adelardus Bathoniensis, in 1130. It is extremely fair, and contains all the

* With this Inscription, the greatest part of which is at present concealed by the case which surrounds the Monument. "*Hic jacet corpora Thomæ Pope, Militis, Fundatoris hujus collegii Trinitatis, et D. Elizabethæ, et Margaretæ, uxoris ejus, qui quidem Thomas obiit xxix. die Januarii Anno Domini CCCCXLVIII.*" i. e. Here lie the bodies of Thomas Pope, Knight, Founder of this College of the Trinity, and of Lady Elizabeth, and Margaret his wife, which said Thomas died January 29, A. D. 1558.

books. It was given by the Founder, together with several other manuscripts; who likewise furnished this Library with many costly printed volumes chiefly in folio, at that time esteemed no mean collection.

In the Library windows are many compartments of old painted glass, but much injured by the Presbyterians in the Grand Rebellion. The painted Glass in the original Chapel of this College, which is reported to have been remarkably fine, was entirely destroyed by the same spirit of sacrilegious and barbarous zeal, still farther exasperated at the following inscription, written in the great East-window over the Altar: "*Orate pro anima Domini Thomæ Pope militis aurati Fundatoris hujus Collegii.*" i. e. "Pray for the Soul of Sir Thomas Pope, Knt. Founder of this College."

In the President's Lodgings are two good Pictures of the Founder, copied from Hans Holbein, but antient. Also large original Pictures, both on board, of Adams, Bishop of Limerick, and Wright Bishop of Litchfield and Coventry, in the reigns of the first James and Charles, formerly Fellows; together with a Head of Thomas Allen, Fellow, a famous Mathematician and Antiquary, by Dobson.

In the Burfary is a curious old Picture of Lady Elizabeth Paulet, the Founder's third Wife, supposed to be painted by Antonio Moore, about the year 1570. Also three other valuable Portraits, of the Founder, and the Presidents Kettel and Bathurst.

The second court is an elegant pile, planned by Sir Christopher Wren, and said, by Wood, to be one of the first pieces of modern architecture that appeared in the University. It consists of three sides, the north and west of which are to be raised and finished in the manner of that on the south. The opening to the Gardens on the east, has a singular and most agreeable effect.

The Gardens are extensive, and laid out into two divisions. The first, or larger division, is chiefly thrown into open grass plots. The north-wall is covered with a beautiful

beautiful yew-hedge. The centre walk is terminated by a well-wrought iron-gate, with the Founder's arms at the top, supported by two superb piers. The southern division is a pleasing solitude, consisting of shady walks, with a wilderness of flowering shrubs, disposed into serpentine paths, and much frequented.

This College was founded, March 8, A. D. 1554, by Sir Thomas Pope, Knight, of Tittenhanger in Hertfordshire, Treasurer of the *Court of Augmentations*, in the reign of Henry the Eighth, Privy-counsellor to the same king, and to Queen Mary, and a singular friend of Sir Thomas More, for the maintenance and education of one President, twelve Fellows and twelve Scholars. The Founder directs, that the Scholars, who succeed to the Fellowships, shall be chosen from his Manors: But if no candidates appear under such qualifications on the day of election, viz. Trinity Monday, that they shall be supplied from any county of England. He also appoints, that no more than two natives of the same county shall be Fellows of his College at the same time; Oxfordshire excepted, from which county five are permitted.

The principal, and almost only Benefactor, is Dr. Ralph Bathurst, formerly President; who expended 1900*l.* in rebuilding the Chapel, the antient one above-mentioned, having been miserably defaced in the Civil Wars.

This College consists of one President, 12 Fellows, and 12 Scholars, instituted by the Founder. These, with the independent members, amount to near 70.

Visitor. The Bishop of Winchester.

BALIO L COLLEGE.

THIS College stands almost contiguous to that of Trinity. A handsome Gothic Gateway leads us into the first court, part of which is finished in the stile in which it is intended to rebuild the whole College.

On the north is the Chapel, which was erected about the reign of Henry VIII. It is adorned with some beautiful pieces of painted Glass. The east window particularly demands our regard, which represents the Passion, Resurrection, and Ascension of Christ: and for which Nicholas Wadham offered 200*l.* intending it for the east window of the Chapel of his College.

The Hall is handsomely wainscotted. In the Master's Lodgings is a spacious old apartment, whose beautiful bow window projects on the west side of the court, and which was formerly the College Chapel. In the Library, which was finished about the year 1477, are many curious manuscripts. Besides this court, there is an area to the north west, consisting of irregular and detached lodgings.

A new elegant Building has lately been added at the south west angle of this College, erected by the donation of the Rev. Mr. Fisher, late Fellow of this Society. Its south front, which is 108 feet six inches in length, consists of three stories, with nine windows in each; and having three Breaks, those at each end have Venetian windows; on the middle Break is formed a Pediment, with a shield in the Tympanum; and the whole surrounded with a Block Cornice. This building is 38 feet six inches in depth; and under the centre window, in the back front, is the following inscription—**VERBUM NON AMPLIUS FISHER.**

Sir John Baliol, of Bernard Castle in Yorkshire, Father of John Baliol, King of Scotland, A. D. 1268, began the foundation of this College. He appointed certain annual Exhibitions for Students, and intended to provide a House for their reception, but was prevented by death. However his widow, Devorguilla, not only completed, but improved his design. She obtained a Charter of Incorporation, settled the benefaction of her Husband on sixteen Fellows, and conveyed to them a Messuage, on the spot where the College stands at present, for their perpetual habitation

habitation, A. D. 1284. Their stipends were, eight-pence a week to each Fellow; so that the whole original endowment amounted to no more than 27l. 9s. 4d. per year. It appears that the number of Fellows was afterwards reduced: for about the year 1507, it was ordained that the Society should consist only of one Master, and ten Fellows. But this number has been since encreased. Many Scholarships and Exhibitions have been likewise added.

The principal benefactors are, Phillip Somerville, Tho. Stanhope, Peter Blundell, Lady Periam, with several others.

John Warner, Bishop of Rochester, A. D. 1666, founded four Exhibitions for natives of Scotland; whose benefaction was since enlarged by John Snell, Esq.

This College was endowed with lands, though not established by incorporation, a few years before that of Merton.

Nothing of Devorguilla's original Messuage now remains. The present Quadrangle began to be erected in the reign of Henry VI.

Here is one Master, twelve Fellows, and eighteen Exhibitioners. The whole number of the society amounts to about fifty.

Visitor. His Grace the Archbishop of York

ST. JOHN'S COLLEGE.

THIS House stands in a retired situation, on the north of Baliol and Trinity Colleges. Before its front is a handsome terrace, shaded with a row of lofty elms. It chiefly consists of two courts. In the first are the Chapel, and Hall, on the north, and the President's Lodgings on the east. The Chapel is decently furnished. The screen and altar are finished in the Corinthian order. Over the Communion-Table is a beautiful Piece of Tapestry, representing our Lord breaking Bread with the two Disciples at Emmaus, from a famous original of Titian. The Organ

formerly stood on the north side; but a new one has lately been erected over the Screen. The Eagle, which supports the Bible, is a piece of curious workmanship, executed by Mr. Snetzler of Oxford, and was the gift of Thomas Elkourt, Esq. late a Gentleman Commoner of this House. Choir Service is here performed twice every day, at eleven and five.

On the North Wall of this Chapel, eastward of the Organ, is a singular curiosity. A marble Urn containing the Heart of Dr. Rawlinson, enclosed in a silver Vessel, which was placed here according to the directions in his last Will.

The Hall is fitted up in the modern taste, with great elegance. The screen is of Portland Stone, in the Ionic Order; and the wainscot in the same Order, is remarkably beautiful. The roof and floor are correspondent to the rest. The chimney-piece is magnificent, of variegated marble, over which is a picture of St. John the Baptist, by Titian. It is likewise adorned with several other excellent pieces: at the upper end is a whole length Portrait of the Founder; with Archbishop Laud on the right, and Archbishop Juxon on the left. On the north and south sides are those of Bishop Mew, Bishop Buckridge, Sir William Paddy, Knight, and of other eminent men, who have either illustrated this society by their Learning, or enriched it by their beneficence.

The Common Room, on the north side of the Hall, should not be neglected. Its ceiling is a good piece of stucco, by Mr. Roberts; and the whole room is handsomely adorned in general.

The second court, which we enter through a passage on the east side of the first, is the design of Inigo Jones, and built 1635. The east and west sides exhibit, each, a beautiful Doric colonade; whose columns consist of a remarkable species of stone, said to be dug at Fifeild in Berks. In the centre of each colonade are formed two porticos, charged with a profusion of Embellishments: Over these, on each side, are two good statues in brass; that on the
east,

east, of Charles I. and that on the west, of his Queen. They were cast by Francis Fanelli, a Florentine. Their respective niches are ornamented with the Ionic and Corinthian Orders: and the whole has an elegant and agreeable appearance. But perhaps it may be thought that this building is not in the purest taste of its celebrated Architect.

The upper stories of the south and east sides form the Library. The first division consists of printed books; the second of manuscripts; chiefly given by Archbishop Laud. This, as it is furnished with cases of iron lattice-work, which are disposed in a parallel direction with the sides, forms an ample and airy gallery. In this room, the Archbishop above-mentioned entertained Charles I. and his court, with a magnificent feast. Among the other curiosities is a drawing of King Charles I. which contains the Book of Psalms written in the lines of the face and hair of the head. In an elegant gilt frame, at the north end of the Inner Library, is a fine figure of St. John the Baptist in the Wilderneis, after Raphael, beautifully stained upon what at first sight appears to be a piece of high polished marble; but is in reality a composition equally compact and durable. This composition is called *Scalola*.

The east window of this Library is adorned with the Coats of Arms of the Founder, the Company of Merchant Taylors, and of several Benefactors to the College, in curious and well-painted glass.

The Gardens, which are both extensive and beautiful, by the late improvements, possess all those graces arising from a well-regulated variety, and a succession of beauties judiciously diversified and disposed.

This College was founded by Sir Thomas White, Alderman and Merchant Taylor of London, A. D. 1557, for the maintenance of one President, fifty Fellows, three Chaplains, three Clerks, and six Choristers, &c. Two of the Fellowships are ordered to be supplied from Coventry, *tw*

from Bristol, two from Reading, and one from Tunbridge: the rest from Merchant Taylors School in London. The benefactors have been very numerous, and no less considerable. Sir William Paddy, Knight, founded and endowed the present choir; that originally established by the Founder having been dissolved by unanimous consent of the society, A. D. 1577, the revenues of the College being found insufficient for its maintenance. Archbishop Laud erected the second court, its south side excepted, which was built A. D. 1595, with the stones of the Carmelite Friery in Gloucester-green; the Company of Merchant Taylors in London, amongst several other benefactions, contributing 200*l*. Archbishop Juxon gave 7000*l*. to augment the Fellowships: Dr. Holmes, formerly President, with his Lady, gave 15000*l*. for improving the salaries of the officers, and other purposes. And Dr. Rawlinson above-mentioned, granted the reversion of a large estate in Fee Farm Rents. The College has likewise largely experienced the beneficence of many others, who have liberally contributed towards the improvement of its building and revenues.

It should be remembered, that this College was founded on the site of Bernard's College, erected A. D. 1437, by Archbishop Chichely, the liberal Founder of All Souls College. The present old quadrangle, part of the east side excepted, is the original edifice of Chichely: no building being added, at the new foundation, by Sir Thomas White.

The present members are, one President, fifty Fellows, two Chaplains, one Organist, five Singing-men, six Choristers, and two Sextons. The number of Students is about seventy.

Visitor. The Bishop of Winchester.

WORCESTER COLLEGE.

WORCESTER College is situated at the extremity of the western suburbs, on an eminence which descends to the river and meadows. Its court or area con-

sists of three sides, which are all to be completed in the modern taste. At present the eastern side only, together with the north wing, are finished. On the west it is proposed to form a Garden, sloping to the water; so that a most agreeable prospect will be opened to the College. The Library is a neat Ionic edifice, 100 feet in length, supported by a spacious cloister. It is furnished with a fine collection of books, the gift of Dr. Clarke, formerly Fellow of All Souls College. Its greatest curiosity is Inigo Jones's Palladio, with his own manuscript notes in Italian.

At our entrance into the College, we have on each side the Chapel and Hall, both of which are fifty feet in length, and twenty-nine in breadth. On the whole, this House, when executed according to the plan, will be a well-disposed elegant structure; and this society have a design of opening a spacious avenue in front quite up to Magdalene Parish.

This College was founded, A. D. 1714, by the benefaction of Sir Thomas Cookes, of Bentley in Worcestershire, for one Provost, six Fellows, and six Scholars. To these have since been added, two Fellowships, and two Scholarships by Dr. Finney, and two Exhibitions for Charterhouse Scholars, by Lady Holford. But the principal benefactors have been Mrs. Eaton, Daughter of Dr. Eaton, Principal of Gloucester Hall, who founded six Fellowships, A. D. 1735. And Dr. Clarke, Fellow of All Souls College, who gave six Fellowships, and three Scholarships, A. D. 1736; besides other considerable bequests.

This House was originally called Gloucester College, being a Seminary for educating the Novices of Gloucester Monastery, as it was likewise for those of other Religious houses. It was founded, A. D. 1283, by John Giffard, Baron of Brimsfield. When suppressed, at the Reformation, it was converted into a Palace for the Bishop of Oxford; but was soon afterwards erected into an Academical Hall, by Sir Thomas White, the Founder of St. John's College; in which state it continued, till it at length received a

Charter of Incorporation, and a small endowment from Sir Thomas Cookes.

Here are one Provost, twenty Fellows, seventeen Scholars, &c. The whole number about 40.

Visitor. The Chancellor of the University.

EXETER COLLEGE.

THIS College is situated on the left side within the Turl from the north. In the centre of the front, which is 220 feet in length, is a beautiful gate of Rustic work: over it is a Tower, adorned with Ionic Pilasters, supporting a semicircular pediment, in the area of which are the arms of the Founder on a shield surrounded with festoons. A light ballustrade finishes the whole. This front deserves a better approach than its confined situation will allow. The workmanship in the roof of the gateway is equal to the rest.

This College consists chiefly of one handsome Quadrangle; one side of which is the same as the front just described. On the south is the Hall, which is long and lofty, and adorned with Portraits. It was entirely built from the ground by Sir John Ackland, Knt. of Devonshire, A. D. 1618. On the north is the chapel, consisting of two aisles, one of which only is furnished for divine service. It was erected by Dr. Hakewell, formerly Rector, A. D. 1624.

In the Library, which was formerly the chapel, situated in the inner court, is a fine collection of the Classics, given by Thomas Richards, Esq.

The old entrance into the College was through the Tower, which appears on the north-east angle of the court, and for which a postern in the City-wall was opened. Near or about this Tower, the old College, as it in some measure may be called, seems to have stood; part of which still remains adjoining to the Tower on either side, that on the east being the most antient, erected, A. D. 1404, and that on the west, viz the Rector's lodgings,

ings, together with the Tower itself, A. D. 1432. However, all these are still more modern than any part of the Founder's original structure; no remainder of which is to be seen at present, except a part of the Chapel, which was converted into a Library, and used for that purpose till the bequest of the late Reverend Joseph Sandford's valuable Collection of Books rendered it inadequate. The Society therefore, in the year 1781, erected a neat modern Edifice in their Garden as the College Library.

The Gardens are neat, with an agreeable terrace, from whence a prospect is opened to some of the finest buildings in the University.

This College was founded by Walter Stapledon, Bishop of Exeter, Lord Treasurer of England, and Secretary of State to Edward II. for 13 Fellows, A. D. 1316. It was first called Stapledon Hall, but obtained its present name from Edmond Stafford, Bishop of Exeter, A. D. 1404, who gave two Fellowships. Many other benefactors have also liberally contributed towards extending the foundation; the most memorable of whom is Sir William Petre, Knt. who, A. D. 1566, founded eight Fellowships, procuring at the same time a more effectual charter, and a new body of statutes. Nor should the liberality of Charles I. be omitted, who annexed one Fellowship, for the Islands of Guernsey and Jersey.

The College consists, at present, of one Rector, twenty-five Fellows, and a Bible Clerk, with two Exhibitioners. The Students of every sort are about fifty.

Visitor. The Bishop of Exeter.

JESUS COLLEGE.

THE front of this College, which has been lately much improved, is opposite to Exeter College, just described.

In the first court is the Hall, in which is a portrait of Queen Elizabeth, with a cieling of well-executed stucco,
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by Mr. Roberts; the Principal's lodgings, in which is shewn a valuable Picture of Charles I. at full length, by Vandyke; and the Chapel, which is handsomely furnished, and well proportioned. Of these, the first was erected, A. D. 1617; the second soon after the year 1621; and the last was completed 1636.

Three sides of the inner court, begun by Dr. Mansel, one of the Principals, a little before the Grand Rebellion, are finished in a decent and uniform manner. The Library is on the west side, which is a well-furnished room, and adorned, among other Portraits, with a curious picture of Dr. Hugh Price, probably painted by Hans Holben. It has been engraved as such by Vertue.

This College was founded, according to the purpose of its Charter, dated June 27th, 1571, by Queen Elizabeth, for one Principal, eight Fellows, and eight Scholars. About the same time it received an endowment of land, [175 l. per annum] since lost, from Hugh Price, L. L. D. a native of Brecknock, and Treasurer of the Church of St. David's, who likewise erected a part of the first court.

The chief benefactors are, Sir Eubule Thelwall, Knt. formerly Principal, who encreased the number of Fellows and Scholars from eight to sixteen; Francis Mansell, D. D. Sir Leoline Jenkins, Charles I. and many others. The particular circumstances of whose respective donations towards the improvement of the buildings, revenues, and discipline of this House, deserve a more copious panegyrick, and a more distinct display, than the nature and prescription of this work will allow.

In the Burfary is shewn a sumptuous piece of plate, the gift of the late Sir Watkin Williams Wynne; also the Statutes of the College, exquisitely written on vellum, by the Rev. Mr. Parry, of Shipston-upon-Stower, formerly Fellow.

This College consists of one Principal, nineteen Fellows, eighteen Scholars, with many Exhibitioners and independent Students. The whole number about ninety.

Visitor. The Earl of Pembroke.

LINCOLN

LINCOLN COLLEGE

LINCOLN College is situated between All Saints Church and Exeter College, and consists of two Quadrangles. The first, which we enter under a plain but decent tower, is formed, exclusive of chambers, by the lodgings of the Rector, standing in the south-east angle, and erected by Thomas Beckington, Bishop of Bath and Wells, A. D. 1465; the Library and Common Room on the north, and Refectory on the east.

The Library, under which is the Common Room, is small, but neatly decorated, and contains many curious manuscripts, chiefly given by Thomas Gascoigne, A. D. 1432. It was finished, as it appears at present, by the liberality of Sir Nathaniel Lloyd, first a Commoner of this, and afterwards Fellow of All Souls College, A. D. 1738. This room was originally the Chapel, and was converted into a Library at the expence of Nathaniel Lord Crew, when Fellow, A. D. 1656.

The Hall was erected by John Williams, Bishop of Lincoln, A. D. 1631. It was handsomely wainscotted by Bishop Crew, A. D. 1701, whose arms appear over the middle of the screen; and those of the rest of the contributors are interspersed about the mouldings. It is 40 feet in length, 25 in breadth, and proportionable in height.

From this court, which forms a square of 80 feet, we enter through the south side, the second, which is about 70 feet square. On the south side of this Quadrangle is the Chapel, which particularly deserves our attention. It was built by Bishop Williams above-mentioned, A. D. 1631. The screen is of cedar elegantly carved. The windows are of painted glass, complete, and well preserved, done A. D. 1632. Those on the north represent twelve of the Prophets, and those on the south the twelve Apostles, large as life. The east window exhibits a view of the types relative to our Saviour, with their respective completions, viz. 1. from the left hand, the Nativity; and
under

under it, the History of the Creation its antitype. 2. Our Lord's Baptism; and under it, the Passing of the Israelites through the Red Sea. 3. The Jewish Passover; and under it the Institution of the Lord's Supper. 4. The Brazen Serpent in the Wilderness; corresponding to — Christ on the Cross. 5. Jonas delivered from the Whale's belly, expressive of — Christ's Resurrection. 6. Elijah in the fiery chariot, with — Our Lord's Ascension.

The roof consists of compartments in cedar, embellished with the arms of the different Founders and Benefactors, and interchangeably enriched with cherubims, palm-branches, and festoons, diversified with painting and gilding. There is an admirable proportion, and elegance of execution, in the eight figures of cedar which are respectively placed at each end of the Desks, and represent Moses, Aaron, the four Evangelists, St. Peter, and St. Paul.

This College was founded, A. D. 1429, by Richard Flemming, a native of Royston in Yorkshire, and Bishop of Lincoln, for the maintenance of one Rector, seven Fellows, and two Chaplains; and intended as a seminary for the education of Scholars, who should oppose the doctrine of Wickliffe. But the Founder dying before he had fully established his little Society, the College, left in an indigent condition, with some difficulty subsisted for a few years on the slender endowment which he had consigned to it, and the addition of some small benefactions afterwards made by others. At length Thomas Rotherham, Bishop of Lincoln, more effectually supplied its necessities, by improving both the buildings and revenues; adding moreover five Fellowships, and assigning a new body of statutes, dated 1479, by which, and other services, he so raised Flemming's orphan foundation, as justly to deserve the name of a Co-founder.

Their Benefactors are, William Dagvyle, Mayor of Oxford; William Smith, Bishop of Lincoln, and Founder of Braze-Nose College, who, it is said, intended to have bestowed

flowed all that he gave to his own College, on this of Lincoln; Edmund Audley, Bishop of Salisbury; Jane Trappes with many others; But their principal Benefactor is Nathaniel Lord Crew, Bishop of Durham; who about the year 1717, added to the Headship an annual allocation of 20*l.* to the twelve Fellows 10*l.* each; and to the seven Scholarships, and Bible Clerkship, 5*l.* each. He likewise improved the four College Curacies; and moreover founded twelve Exhibitioners, with salaries of 20*l.* per annum each.

The Society consists at present of a Rector, twelve Fellows, twelve Exhibitioners, and seven Scholars, with a Bible Clerk; besides independent members.

Visitor. The Bishop of Lincoln.

O R I E L C O L L E G E.

ORIEL College is situated southward of St. Mary's Church, on the north side of the front of Corpus Christi College; its great gate being almost opposite to the back gate of Christ Church. Its Quadrangle, which was erected in the year 1640, though small has a beautiful effect: The north side consists of the Provost's Lodgings, and the Library; the east of the Hall, Buttery, and vestibule of the Chapel, which runs eastward from thence; and the south and west sides form the common apartments.

We ascend the Hall by an ample flight of steps, covered with a proportionable portico. It is handsomely wain-scotted in the Doric Style, and decorated at the upper end with a Portrait of Edward II. dressed in his Regalia, by Hudson; one of Queen Anne, who annexed a Prebend of Rochester to the Provostship, by Dahl; and another of the late Duke of Beaufort, who is represented erect, in his Parliament robes, attended by a Negro-boy bearing a coronet, by Soldi.

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The chapel has that beauty belonging to it which is derived from a decent simplicity, and was finished A. D. 1642. The window over the altar has been lately painted with the *Wise Men's Offering*, by Mr. Pecket, of York.

The Library is a neat well-furnished room, being half the upper story of the north side of this quadrangle.

The Garden-court, which we enter by a passage in the same north side, receives an agreeable air from an elegant little garden which is formed in the midst of it, and fenced on this side with iron gates and palisades, supported by a dwarf-wall and stone piers. The sides are two wings, in a stile correspondent to that of the quadrangle. That on the right was erected by Dr. Robinson, Bishop of London; and that on the left, by Dr. Carter, formerly Provost.

This College was founded by Adam le Brome, Almoner to Edward II. A. D. 1327; for one Provost, and ten Fellows.

He endowed it with the rents of one messuage, five shops, with their upper rooms, and a cellar, all situated in St. Mary's Parish: he also gave it the advowson of the church of the said parish, and a messuage in the north suburb. This was the whole original endowment; which I mention to shew the slender beginnings of some of our most flourishing societies.

Edward II. is generally esteemed the Founder; but he appears to have acquired this title, merely because le Brome, in hopes that his master would increase its small revenues, and more effectually secure its foundation, had surrendered his society into the King's hands. In fact, Edward conferred little or nothing more on the College than a charter of incorporation and certain privileges. The members were at first placed in a * building purchased

* Wood observes, that our most ancient Colleges, Merton excepted, viz. University, Baliol, Exeter, Oriel, and Queen's, originally consisted only of one range of building or a single tenement.

by le Brome, where St. Mary Hall now stands: but they were soon removed from thence to a messuage called Le Oriel, given to them by Edward III. The said King likewise granted to the College the hospital of St. Bartholomew, near Oxford. The number of Fellows hath been since increased by various benefactors. These were, John Frank, Master of the Rolls in the time of Henry VI. who founded four Fellowships; John Carpenter, formerly Provost, Bishop of Worcester, added one; and Wm. Smith, Bishop of Lincoln, and Founder of Brazenose College, another; after which, Dr. Richard Dudley, formerly Fellow, and Chancellor of the Church of Sarum, made the whole number of Fellows eighteen. Many Exhibitions have been likewise given to the Society; more particularly by the late Duke of Beaufort, who gave one hundred pounds per annum to four Exhibitioners.

The College has gone through frequent revolutions with regard to its buildings.

The principal Benefactor to the present edifice was Dr. John Tolson, when Provost, who besides other valuable donations, gave 1150l. for that purpose.

Nor should we forget the benefaction of the above-mentioned Dr. Robinson, Bishop of London, who gave 2500l. for augmenting the Fellowships.

The present members are, one Provost, eighteen Fellows, and about fourteen Exhibitioners. The Students of all sorts amount to almost 80.

Visitor. The Lord Chancellor.

CORPUS CHRISTI COLLEGE.

THIS College is situated near the back gate of Christ-Church, on the south side of Oriel College. Through a beautiful Gothic Gateway we enter the first court, in which there is a peculiar appearance of neatness. On the
east

east stands the Hall, which is handsomely wainscotted, and well proportioned. The rafters in the ceiling are well wrought in the Gothic style. In the midst of this court is a curious column, exhibiting a cylindrical dial; the construction of which is esteemed a valuable piece of old Gnomonicks. It was constructed by Charles Turnbull, one of the Fellows, in 1605. From hence we pass into the cloysters, which are in the modern taste. South of there is an elegant pile of building of the Ionic Order, which fronts Christ Church Meadow, and was erected by Dr. Turner, formerly President, A. D. 1706. There is likewise another structure, of the modern kind, near the Hall, appropriated to Gentlemen Commoners, who must not exceed six in number.

The chapel is 70 feet in length, and 25 in breadth, with a screen and altar-piece of cedar.

The Library, which is well furnished in general, is remarkable for a collection of pamphlets from the Reformation to the Revolution; an English Bible, supposed to be of higher antiquity than that of Wickliffe; and a Vellum Roll, which exhibits the pedigree of the Royal Family, with the collateral branches, from Alfred to Edward I. richly decorated with their arms blazoned, and signed by the Kings at Arms. The most striking curiosity is an ancient manuscript History of the Bible in French, illuminated with a series of beautiful paintings, illustrating the sacred story. It was given by General Oglethorpe, formerly a member of this House. Here is shewn also the crozier of the Founder, which, although a fine specimen of antique workmanship, is by no means equal to that of Wykeham at New College. Here is also preserved part of the Founder's Chapel Plate, consisting of two platters, a golden chalice of very elegant form, and a vase of silver gilt, with its cover curiously wrought, and enriched with an amethyst and pendent pearls, together with his episcopal ring.

This

This College was founded A. D. 1516, and endowed with lands of near 400*l.* per annum, by Richard Fox, who was successively Bishop of Exeter, Bath and Wells, Durham, and Winchester; and Lord Privy Seal to King Henry VII. and VIII. for the maintenance of one President, twenty Fellows, twenty Scholars, two Chaplains, two Clerks, and two Choristers. The statutes ordain, that the Fellows should be elected from the Scholars, and the latter from the counties and Dioceses following, viz, two from Surry, three from Hampshire, one from Durham, two from Bath and Wells, two from Exeter, two from Lincolnshire, two from Gloucestershire, one from Wiltshire, or, in defect of a candidate, the Diocese of Sarum, one from Bedfordshire, two from Kent, one from Oxfordshire, and one from Lancashire.

Hugh Oldham, chaplain to Margaret countess of Richmond, and afterwards Bishop of Exeter, is commemorated as the principal benefactor. The Founder had intended his society as a seminary to the Monks of St. Swithin's cathedral at Westminster; but Oldham persuaded him to change this design, and to make it a college of secular students on the academic plan; contributing at the same time 600 marks for completing the building, besides certain estates for the augmentation of its revenue. William Frost, the Founder's Stewart; John Claymond, the first President; and Robert Morwent, the second; with some others, have given lands, &c.

The present members are, one President, twenty Fellows, two Chaplains, twenty Scholars, two Clerks, two Choristers, and six Gentlemen Commoners.

Visitor. The Bishop of Winchester.

MERTON COLLEGE.

MERTON College is separated from that of Corpus Christi, towards the west, by a small grove of elms. In the first court, the most striking object is the east window of the chapel; the construction of which is a fine piece of Gothic workmanship. From this court, by a flight of steps, we enter the Hall; it is large and lofty, but has nothing particularly remarkable, except the wainscot over the high table, which appears, by a date engraved upon it, in figures of an antique form, to have been erected in the year 1554.

The chapel, which is also the parish church of St. John, is an august Gothic edifice, with a tower, in which are eight bells. Its Choir, or Inner Chapel, is the longest of any in the University, that of New College excepted: It had once an organ, yet without any regular institution for choir-service, before the present stalls and wainscot were put up. There is something elegant in the painted glass and the design of the east window, which is of a modern hand. The Ante-chapel is proportionably spacious, and was originally much larger; for if we examine the outside of the church, towards the west, we may perceive the arches filled up, which once stood within, and made part of the Nave. Near the altar are the monuments of Sir Thomas Bodely, and Sir Henry Saville. On the right hand of the choir door, is that of the late Warden, Dr. Wintle, and his sister, which is prettily executed; and not far from the north door of the Ante-chapel, is an inscription to the memory of Anthony Wood. This church, as we are informed by a manuscript of Wood, was built about the year 1424, but it does not appear by what benefactor.

South of the church or chapel, is a small old Quadrangle; the south side of it forms the Library, built A. D.

1369, which still contains many curious manuscripts; notwithstanding, as we are told by Wood, a cart load of manuscripts was taken from it, which were dispersed or destroyed by the Visitors in the reign of Edward VI.

The new or second Quadrangle was erected, A. D. 1610, from whose apartments on the south, there is a beautiful prospect over the meadows. The terrace, formed on the city-wall, in the garden of this college, is no less finely situated for a delightful view; and the gardens in general have a pleasing variety.

This college was founded by Walter de Merton, Lord Chancellor of England, and afterwards Bishop of Rochester, for the maintenance of twenty Scholars, and three Chaplains, about the year 1274. It was first established at Malden in Surrey; where it continued but a few years, before the Founder thought proper to transfer it to its present situation. It is said that Henry III. recommended this foundation to Hugo Bishop of Ely, as a pattern for the establishment of his college of St. Peter at Cambridge.

The benefactors of this society are numerous. Amongst these the most remarkable are Henry Sever, and Richard Fitz James, formerly Wardens, and Dr. John Wyllyott, chancellor of the church of Exeter, who gave Exhibitions for the maintenance of twelve *Portionists* called Postmasters, A. D. 1380. These were afterwards increased to fourteen, by John Chambers; who directed, that his two additional Exhibitioners should be elected from Eaton School. Mr. Henry Jackson, late of this House, has likewise founded here four Scholarships.

The Society consists at present of a Warden, twenty-four Fellows; fourteen Postmasters; four Scholars; two Chaplains, and two Clerks: The number of members of every sort is near 80.

Visitor. The Archbishop of Canterbury.

CHRIST

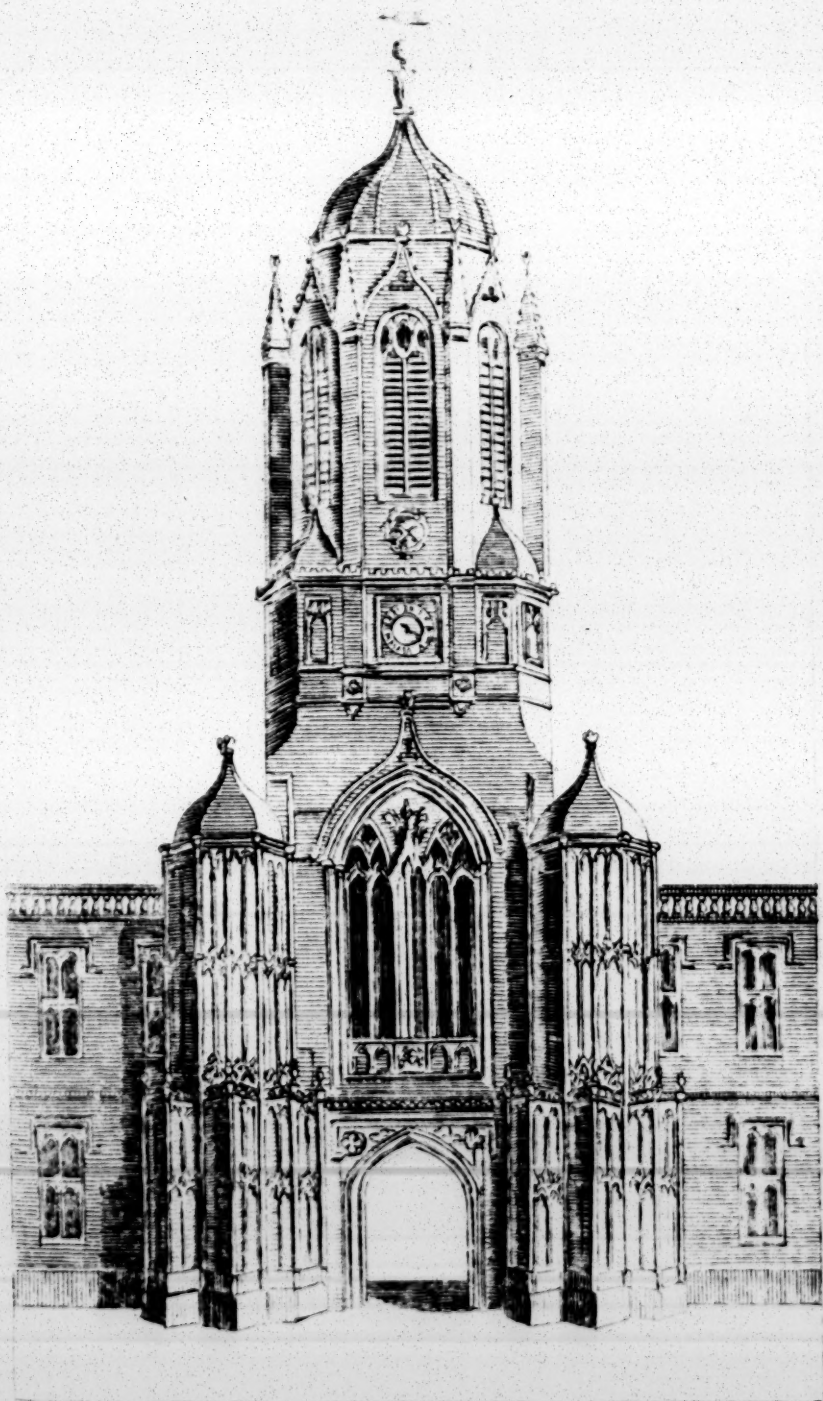
CHRIST CHURCH.

THE stately front of the *College of Christ Church* is extended to the length of 382 feet, and terminated at either end by two corresponding turrets. In the centre is the Grand Entrance, whose Gothic proportions and ornaments are remarkably magnificent, as may be seen by the plate annexed. Over it is a beautiful tower planned by Sir Christopher Wren, and erected by Bishop Fell: It contains the great Bell called *Tom*, on the sound of which, every night, at nine, the Students of the whole University are enjoined, by statute, to repair to their respective societies. The judicious spectator cannot but observe with regret, that this front, perhaps the noblest in the kingdom, of the Gothic style, loses much of its effect, on account of the declivity of the ground on which it stands, and the narrowness of the approach. It seems however probable, that a terrace walk was intended, by way of raising the ground to a level, the whole length of the College: for the rough foundation stones of the hospital on the opposite side, left unfinished by *Wolsey*, still remain bare, and the smooth stones are terminated by an horizontal right line; to which height the ground would have been elevated.

The grand Quadrangle is 264 by 261 feet in the clear; the east, north, and west sides, with part of the south, consist of the Lodgings of the Dean, the Canons, and the Students, &c. The greatest part of the south side is formed by the Hall, which is considerably elevated above the rest of the buildings, and, taken as a detached structure, is a noble specimen of ancient magnificence.—The south, east, and part of the west side, were erected by Cardinal *Wolsey*; as was the Kitchen, to the south of the Hall; which is every way proportionable to the rest of the college.

The

The Grand Entrance of Christ Church



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The whole is strongly expressive of the greatness of the Cardinal's conceptions, who yet intended much more than is executed.

The north, and what remained of the west side of this court, was finished, A. D. 1665. By the marks on the wall, some suppose this area was surrounded by a cloister. It is evident that a cloister was designed, but it never, as I can find, was executed. I am apt to suspect that when the college fell into the King's hands, the teeth-stones only of the projected cloister, with some other of the pilasters had been begun; which probably the new Founder removed, and smoothed to the wall. For uniformity sake, they took care to make the same marks in the new part erected in 1665, as I have just observed.

Round the whole area is a spacious terrace-walk, made in the same year, and in the centre a Basin and Fountain, with a statue of Mercury. On the inside, over the Grand Entrance, is a statue of Queen Anne; over the arch in the north-east angle, another of Bishop Fell; and opposite to that at the south-east, a statue of Cardinal Wolsey, which is justly admired. It was done by Francis Bird, of Oxford.

Under this statue of the Cardinal we enter the Hall, by a spacious and stately stair-case of stone, covered by a beautiful roof, built A. D. 1630, which, though very broad, is supported by a small single pillar of fine proportion. This Hall is probably the largest, and certainly the most superb, of any College Hall in the kingdom. It has eight windows on each side; is 180 feet in length, and its ceiling 80 feet high.

This room has been refitted at a large expence, and is adorned with the following Portraits of eminent persons, educated at, or related to, the College.

Over the High Table.

Compton, Bishop of London.

Corbet, Bishop of Norwich.

HENRY VIII. a Full Length.

King, Bp | Duppa, Bp | Cardinal | Fell, Bp | Morley, Bp | Boulter, Ab.
 of Lond. | of Winton. | Wolsey. | of Oxon. | of Winton. | of Armagh.

An original Head of Henry VIII.

On the South Side, beginning at the upper End.

Wake, Abp of Canterbury.
 Potter, Abp of Canterbury.
 Smalridge, Bp of Bristol.
 Trevor, Bp of Durham.
 Lord Mansfield.
 Hooper, Bp of Bath and Wells.
 Benson, Bp of Gloucester.
 Este, Bp of Waterford.
 Stone, Archbp of Armagh.
 Robinson, Archbp of Armagh.
 Tanner, Bp of St. Asaph.
 Morton, Bp of Meath.
 Fuller, Bp of Lincoln.
 Gastrel, Bp of Chester.
 Hickman, Bp of Londonderry.
 Sanderson, Bp of Lincoln.
 Mr. Alsop.

Over these.

Westfaling, Bp of Hereford.
 Peers, Abp of York.
 Heton, Bp of Ely.
 Howson, Bp of Durham.
 Godwin, sen. Bishop of Bath and Wells.

Underneath.

Saml. Fell, Dean of Ch. Church.
 Griffith, Bp of St. Asaph.

On the North Side, beginning at the upper End.

† Sir John Dolben, Abp of York.
 † Sir J. Trelawney, Bp of Winton.
 † Wood, Bp of Litchfield and Cov.
 † Gilbert, Abp of York.
 † Drummond, Abp of York.
 † Blackburn, Abp of York.
 † Cox, Abp of Cashel.
 † Dr. Stratford, Canon of Ch. Ch.
 † Dr. Friend, M. D.
 † Welbore Ellis, Esq;
 † Dr. Aldrich, Dean of Ch. Ch.
 † Dr. Nicol, Canon of Ch. Ch.
 † Richard Frewen, M. D.
 † Sir J. Dolben, Preb. of Durham.
 † Dr. Friend, Master of Westminster School.
 † Dr. Bushey, Master of West. Scho.
 † Dr. Sprat, Archdeacon of Rochest.

Over these.

† Smith, Bp of Gloucester.
 † James, Bp of Durham.
 † Ravis, Bp of London.
 † Bancroft, Bp of Oxford.
 † Matthews, Abp of York.
 † Godwin, jun. Bp of Landaff.

Underneath.

† An Orig. of King, Bp of London.

Over the Screen, and on each Side, in the following Order.

Lord Arlington.

Ellis, Bp of Kildare.

Sir Dudley Carelton.

A Bust of GEORGE I. in Marble.

King, Bp of Chichest. Sir Gilb. Dolben. Locke. E of Orrery.
 Peter Martyn Canon of Ch. Ch.

The

The roof is a noble frame of rafter-work, beautified with near 300 Coats of Arms; properly blazoned, and enriched with other decorations of painting, carving, and gilding, in the Gothic Taste.

The delicacy of the Gothic fret-work in the roof over the window on the left-side of the high-table, particularly demands our observation.

The church of this college, which is the Cathedral church of the Bishop of Oxford, is situated to the east of the Grand Quadrangle. It is an ancient venerable structure, and was originally the church of St. Frideswide's Monastery; on, or near the site of which, the College is erected. It was finished before the year 1200. The roof of the Choir is a beautiful piece of stone work, put up by Cardinal Wolsey; who likewise rebuilt, or refitted, the spire as it now stands. The original one was much loftier. The east-window is elegantly painted by Mr. Price, senior, from a design of Sir James Thornhill, representing the Epiphany. The aisle, on the north of the choir, was the Dormitory of St. Frideswide's; in which an antient monument is shewn, said to be the Tomb of that Saint. She died A. D. 739. At the west end of the same aisle is a window painted in a masterly manner, by John Oliver, in the 80th year of his age; and given by him to the College, A. D. 1700. The subject is St. Peter delivered out of prison by the Angel. There is great expression in the attitudes of the sleeping soldiers. Many remains of painted glass appear in different parts of the church, remarkable for strength and brilliancy of colour; the windows having been for the most part destroyed, A. D. 1651. But some of these fragments have been lately collected, and with great taste disposed into complete windows, or compartments. The tower contains ten musical bells, brought thither from Osney Abbey; as was the great bell, called

Tom, above-mentioned. In this cathedral, choir-service is performed at ten and five every day. This church was designed by the Cardinal for private masses and theological exercises only. The foundation stones of the church or chapel intended for the public service, may still be traced in the gardens on the north side of the great Quadrangle, which, as Wood tells us, would have been an *august* and *immense* work.

In the Chapter-House, which is a beautiful Gothic room, are two portraits admirably painted, and in the most perfect preservation, which certainly belonged to King Henry the Eighth; the one an elderly, the other a young man, both in black bonnets, and large as life. On the back of one is this mark N^o. HR 22; on the other N^o. HR 25. The former is probably Frederick the Wise Duke of Saxony, the latter Philip Archduke of Austria. They have a great deal of the manner of Holbein, certainly not inferior to it, but rather more free and bold. Whoever painted these pictures, they are two capital portraits.

Peckwater-court, to the north-east of the great Quadrangle, is perhaps the most elegant edifice in the University. It consists of three sides, each of which has fifteen windows in front. The middle story is Ionic. Its Architect was Dean Aldrich; its principal Founder Dr. Radcliffe, a Canon of this church, assisted by other contributions. Opposite to it is a sumptuous Library, 141 feet in length, supported by pillars of the Corinthian Order. It was first intended to have placed this structure on piazzas, which would have given it a lighter air: in the place of which, apartments are formed for the reception of General Guise's valuable collection of Paintings, bequeathed to the College, and for the residue of the Books which could not be placed in the upper rooms. The south side of this Library is furnished with elegant book-cases, extending

tending to the whole length of the room, with the gallery above; and between the windows on the opposite side is likewise placed a series of book-cases, respectively assigned to the several sciences; over each of which there are beautiful festoons in stucco charged with symbolical imagery, severally representing the particular Branch of Literature contained beneath. The ceiling is also richly ornamented with masterly compartments of stucco. The wainscoting, &c. which is of the finest Norway oak, together with the banisters of the gallery, are all highly finished with carving. Upon a pedestal, in a recess on the north side, is placed an admirable whole length statue of Locke, formerly a student of this house, by Roubillac. Towards the south of the Library, are several apartments furnished also with book-cases, and cabinets for manuscripts.

East of this Quadrangle stands Canterbury Court, originally Canterbury College. It was a distinct College, founded 1363, by Illip Archbishop of Canterbury; but afterwards dissolved, and taken into this foundation. The antient buildings of this court, which were falling into decay, have been lately taken down, and by the munificence of the present Primate of Ireland, and other liberal benefactors, the whole Court and Gateway has been elegantly rebuilt after a design, and under the direction of, Mr. Wyatt.

There is besides, the Chaplain's court, to the south east of Wolfey's Quadrangle; on the north side of which is a light Gothic edifice, formerly belonging to St. Frideswide's Monastery, and named St. Lucia's chapel. It was lately used for a Library; but is now converted into Chambers for the use of the society. Nor should we omit an elegant range of building on the south, commonly called Fell's, which fronts a noble walk belonging to the College, called the White Walk, upwards of two furlongs in length, and fifty feet wide, shaded on each side with lofty elms, and

commanding a delightful prospect of the adjacent meadows, the river, and the neighbouring villages.

This College was originally founded by Cardinal Wolsey, A. D. 1525, for the support of a Dean, a Subdean, one hundred Canons, ten publick Readers, thirteen Chaplains, twelve Clerks, sixteen Choristers, besides officers and servants. But while the Cardinal was compleating this design, having actually admitted 18 Canons, about the year 1529, he fell into disgrace; when King Henry VIII. seized upon the foundation, which he suspended till the year 1532, and then re-established it under the name of Henry the Eighth's College, for one Dean and twelve Canons. This foundation, however, the same King suppressed, A. D. 1545. But the next year he removed hither the episcopal see, first established in Oseney Abbey, a dissolved Augustine Monastery near the Suburbs of Oxford, A. D. 1542. At the same time, on part of Wolsey's original revenues, he constituted a Dean, eight Canons, eight Chaplains, eight Clerks, eight Choristers, and an Organist; together with sixty *Students*, and forty Grammar Scholars, a School-Master, and Usher. In this form the foundation has remained ever since; except that Queen Elizabeth, A. D. 1561, converted the forty Grammar Scholars into Academical Students; ordering, at the same time, that their vacancies should be supplied from Westminster School. Thus one hundred *Students* were established, to which number William Thurstone, Esq. A. D. 1663, added one.

I shall here observe, by the way, that only seven of our Colleges, viz. New-College, All-Souls, Magdalene, Corpus, Trinity, St. John's, and Wadham, retain the original number of Fellows, or of Fellows and Scholars, without addition, according to the first appointment of their respective Founders.

The benefactors here have been numerous. The principal

cipal are, Dean Fell, Lady Holford, and the late Dr. Lee; who by his last Will consigned a legacy of 20,000*l.* and upwards, for the support of several new and useful institutions in the College. One of these is an Anatomy-School, which has been lately finished in an elegant and commodious taste, with an ample stipend for a Lecturer. It is situated on the south-side of the Hall.

This College, or Church, consists of one Dean, eight Canons, eight Chaplains, eight Singing Men, one Organist, eight Choristers, one hundred and one *Students*, besides many independent members. The whole number about 180.

Visitor. The KING.

PEMBROKE COLLEGE.

TO this College we pass in a direct line from the grand gate of Christ Church. At our entrance the Master's Lodgings, on the right, make a handsome appearance, which are large and convenient. The first Quadrangle is neat and uniform, though small. From this we are led, by the north-west angle, into the Hall, which is adorned with pictures of the founders and benefactors; from thence into an irregular area, on one side of which stands the Chapel. This is a modern edifice of the Ionic order. The altar is justly admired for its neatness, and the whole is elegantly finished, and properly adorned.

It was built by contribution, and consecrated 1732. Their former chapel was an aisle, in the adjoining church of St. Aldate.

Westward of the chapel is the Garden, in which is a pleasant common-room, and an agreeable terrace-walk, formed on the city-wall.

This College was founded, A. D. 1620, by the joint benefaction of Thomas Tesdale, of Glympton, in Oxford-

shire, and Richard Wightwick, S. T. B. Rector of H. Berks, for one Master, ten Fellows, and ten Scholars. Tefdale gave 5000*l.* in money, and Wightwick 100*l.* the year in land. The Society has since been much enlarged by the addition of several Fellowships, Scholarships, and Exhibitions. Charles I. granted the living of St. A. date, in Oxford, together with a Fellowship. Juliana St. ford, of Holborn in Middlesex, A. D. 1628, founded two Scholarships. Francis Rous, A. D. 1657, three Exhibitions. Dr. George Morley, Bishop of Winton, founded five Scholarships, for the natives of Guernsey and Jersey. Besides these, Sir John Bennet, afterwards Lord Off. stone, gave two Fellowships, and Scholarships. Mr. Townsend, of Gloucestershire, eight Exhibitions. Not many years since Lady Holford added two. Sir John Phillip, Bart. A. D. 1745, founded one Fellowship and one Scholarship, with an Advowson annexed.

Dr. Hall, Master, and Bishop of Bristol, built the Lodgings of the Master, together with the Gateway of the College, soon after the Restoration.

This College was originally Broadgate Hall, famous for the study of the Civil Law, a flourishing house of learning, in which, to mention no more, Camden received part of his education. It obtained the name of Pembroke College, from the memorable Earl of Pembroke, who was Chancellor of the University when the College was founded, and whose interest was particularly instrumental in its establishment.

The Society at present consists of one Master, fourteen Fellows, and upwards of thirty Scholars and Exhibitioners.

Visitor. The Chancellor of the University.

☞ I shall next proceed to a description of the

H A L L S.

OF the numerous Halls, Hostels, or Inns, which were the only academical houses originally possessed by the Students of Oxford, only five subsist at present. These Societies are neither endowed nor incorporated. They are subject to their respective Principals, whose salary arises from the room rent of the House. The Principals are appointed by the Chancellor of the University; that of Edmond Hall excepted, who is nominated by Queen's College, under whose patronage Edmond Hall still remains. The rest were formerly dependent on particular Colleges. I shall describe them according to their antiquity.

I. ALBAN HALL.

THIS Hall is contiguous to Merton College on the east. It appears to have been a house of learning in the reign of Edward I. and received its name from Robert de St. Alban, a citizen of Oxford; who, in the reign of Henry III. conveyed this Tenement to the Nuns of Littlemore. The front is decent, erected by Benedict Barnham, Alderman of London, A. D. 1595. It has small Refectory, and no Chapel.

II. ST. EDMUND'S HALL.

THIS Hall is situated to the east of Queen's College. It was first established about the reign of Edward III. and was consigned to Queen's College, A. D. 1557. It has a Library, Refectory, and Chapel, which are neat and commodious.

III. ST. MARY HALL.

IT is situated in Oriel Lane, to the south of St. Mary's Church. For its original we refer the reader to our account of Oriel College. It consists of an elegant little court, which encloses a neat garden. It has a Library, with a handsome, though small Chapel, and Refectory. Erasmus, Sir Thomas More, and Sandys the Poet, studied in this House. It has some Exhibitioners.

IV. NEW INN HALL.

THIS Hall stands near the church of St. Peter in the Bailey, towards the Castle. It was assigned to Students by John Trillock, Bishop of Hereford, A. D. 1545. It is eminent for the education of many learned Civilians. It has no Chapel. Almost opposite to this Hall stands part of the gateway of St. Mary's College, in which Erasmus resided for some time. He has left an elegant Latin Poem on his manner of living here. It was founded A. D. 1437, for Novices of the Augustin Order, and suppressed at the Reformation.

V. MAGDALENE HALL.

THIS Hall is almost contiguous to Magdalene College on the west. A very considerable part of it is the Grammar School for the Choristers of Magdalene College, erected with the college, by the Founder, William of Wainfleet, for that purpose alone. To this Structure other buildings being added, it grew by degrees into an Academical Hall. It has a well-furnished Library, with a neat chapel, and Refectory. Here are several Exhibitions. This Seminary boasts the education of Lord Clarendon, the celebrated Historian.

The

The late and present GOVERNORS
Of the respective
COLLEGES and HALLS.

Late and present Presidents of Magdalene College.

1768. Right Reverend *George Horne*, D. D. Lord
Bishop of Norwich.

1791. Rev. *Martin Joseph Routh*, D. D.

Late and present Masters of University College.

1744. *John Browne*, D. D.

1764. *Nathan Wetherell*, D. D.

Late and present Provosts of Queen's College.

1767. *Thomas Fothergill*, D. D.

1797. *Septimus Collinson*, D. D.

Late and present Wardens of All Souls College.

1767. *The Right Honourable Lord Tracy*, D. D.

1793. *Edmund Isbam*, D. D.

Late and present Principals of Brazen-Nose College

1777. *Thomas Barker*, D. D.

1785. Right Reverend *William Cleaver*, D. D. Lord
Bishop of Chester.

Late and present Principals of Hertford College.

1757. *David Durell*, D. D.

1775. Rev. *Bernard Hodgson*, D. C. L.

Late and present Wardens of New College.

1768. *John Oglander*, D. D.

1794. *Samuel Gauntlett*, D. D.

Late

The whole is strongly expressive of the greatness of the Cardinal's conceptions, who yet intended much more than is executed.

The north, and what remained of the west side of this court, was finished, A. D. 1665. By the marks on the wall, some suppose this area was surrounded by a cloister. It is evident that a cloister was designed, but it never, as I can find, was executed. I am apt to suspect that when the college fell into the King's hands, the teeth-stones only of the projected cloister, with some other of the pilasters had been begun; which probably the new Founder removed, and smoothed to the wall. For uniformity sake, they took care to make the same marks in the new part erected in 1665, as I have just observed.

Round the whole area is a spacious terrace-walk, made in the same year, and in the centre a Basin and Fountain, with a statue of Mercury. On the inside, over the Grand Entrance, is a statue of Queen Anne; over the arch in the north-east angle, another of Bishop Fell; and opposite to that at the south-east, a statue of Cardinal Wolfey, which is justly admired. It was done by Francis Bird, of Oxford.

Under this statue of the Cardinal we enter the Hall, by a spacious and stately stair-case of stone, covered by a beautiful roof, built A. D. 1630, which, though very broad, is supported by a small single pillar of fine proportion. This Hall is probably the largest, and certainly the most superb, of any College Hall in the kingdom. It has eight windows on each side; is 180 feet in length, and its cieling 80 feet high.

This room has been refitted at a large expence, and is adorned with the following Portraits of eminent persons, educated at, or related to, the College.

Over the High Table.

Compton, Bishop of London.

Corbet, Bishop of Norwich.

HENRY VIII. a Full Length.

King, Bp of Lond.	Duppa, Bp of Winton.	Cardinal Wolsey.	Fell, Bp of Oxon.	Morley, Bp of Winton.	Boulter, Ab. of Armagh.
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An original Head of Henry VIII.

<i>On the South Side, beginning at the upper End.</i>	† <i>On the North Side, beginning at the upper End.</i>
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Wake, Abp of Canterbury.

† Sir John Dolben, Abp of York.

Potter, Abp of Canterbury.

† Sir J. Trelawney, Bp of Winton.

Smalridge, Bp of Bristol.

† Wood, Bp of Litchfield and Cov.

Trevor, Bp of Durham.

† Gilbert, Abp of York.

Lord Mansfield.

† Drummond, Abp of York.

Hooper, Bp of Bath and Wells.

† Blackburn, Abp of York.

Benson, Bp of Gloucester.

† Cox, Abp of Cashel.

Este, Bp of Waterford.

† Dr. Stratford, Canon of Ch. Ch.

Stone, Archbp of Armagh.

† Dr. Friend, M. D.

Robinson, Archbp of Armagh.

† Welbore Ellis, Esq;

Tanner, Bp of St. Asaph.

† Dr. Aldrich, Dean of Ch. Ch.

Morton, Bp of Meath.

† Dr. Nicol, Canon of Ch. Ch.

Fuller, Bp of Lincoln.

† Richard Frewen, M. D.

Gastrel, Bp of Chester.

† Sir J. Dolben, Preb. of Durham.

Hickman, Bp of Londonderry.

† Dr. Friend, Master of Westminster

Sanderfon, Bp of Lincoln.

† School.

Mr. Alsop.

† Dr. Bushey, Master of West. Scho.

† Dr. Sprat, Archdeacon of Rochest.

Over these.† *Over these.*

Westmaling, Bp of Hereford.

† Smith, Bp of Gloucester.

Peers, Abp of York.

† James, Bp of Durham.

Heton, Bp of Ely.

† Ravis, Bp of London.

Howson, Bp of Durham.

† Bancroft, Bp of Oxford.

Godwin, sen. Bishop of Bath and

† Matthews, Abp of York.

Wells.

† Godwin, jun. Bp of Landaff.

Underneath.† *Underneath.*

Sim. Fell, Dean of Ch. Church.

† An Orig. of King, Bp of London.

Griffith, Bp of St. Asaph.

Over the Screen, and on each Side, in the following Order.

Lord Arlington.

Ellis, Bp of Kildare.

Sir Dudley Carelton.

A Bust of GEORGE I. in Marble.

King, Bp of Chichest. Sir Gilb. Dolben. Locke. E of Orrery.

Peter Martyn Canon of Ch. Ch.

The

The roof is a noble frame of rafter-work, beautified with near 300 Coats of Arms; properly blazoned, and enriched with other decorations of painting, carving, and gilding, in the Gothic Taste.

The delicacy of the Gothic fret-work in the roof over the window on the left-side of the high-table, particularly demands our observation.

The church of this college, which is the Cathedral church of the Bishop of Oxford, is situated to the east of the Grand Quadrangle. It is an ancient venerable structure, and was originally the church of St. Frideswide's Monastery; on, or near the site of which, the College is erected. It was finished before the year 1200. The roof of the Choir is a beautiful piece of stone work, put up by Cardinal Wolsey; who likewise rebuilt, or refitted, the spire as it now stands. The original one was much loftier. The east-window is elegantly painted by Mr. Price, senior, from a design of Sir James Thornhill, representing the Epiphany. The aisle, on the north of the choir, was the Dormitory of St. Frideswide's; in which an antient monument is shewn, said to be the Tomb of that Saint. She died A. D. 739. At the west end of the same aisle is a window painted in a masterly manner, by John Oliver, in the 80th year of his age; and given by him to the College, A. D. 1700. The subject is St. Peter delivered out of prison by the Angel. There is great expression in the attitudes of the sleeping soldiers. Many remains of painted glass appear in different parts of the church, remarkable for strength and brilliancy of colour; the windows having been for the most part destroyed, A. D. 1651. But some of these fragments have been lately collected, and with great taste disposed into complete windows, or copartments. The tower contains ten musical bells, brought hither from Osney Abbey; as was the great bell, called

Tom, above-mentioned. In this cathedral, choir-service is performed at ten and five every day. This church was designed by the Cardinal for private masses and theological exercises only. The foundation stones of the church or chapel intended for the public service, may still be traced in the gardens on the north side of the great Quadrangle, which, as Wood tells us, would have been an *august* and *immense* work.

In the Chapter-House, which is a beautiful Gothic room, are two portraits admirably painted, and in the most perfect preservation, which certainly belonged to King Henry the Eighth; the one an elderly, the other a young man, both in black bonnets, and large as life. On the back of one is this mark N^o. HR 22; on the other N^o. HR 25. The former is probably Frederick the Wise Duke of Saxony, the latter Philip Archduke of Austria. They have a great deal of the manner of Holbein, certainly not inferior to it, but rather more free and bold. Whoever painted these pictures, they are two capital portraits.

Peckwater-court, to the north-east of the great Quadrangle, is perhaps the most elegant edifice in the University. It consists of three sides, each of which has fifteen windows in front. The middle story is Ionic. Its Architect was Dean Aldrich; its principal Founder Dr. Radcliffe, a Canon of this church, assisted by other contributions. Opposite to it is a sumptuous Library, 141 feet in length, supported by pillars of the Corinthian Order. It was first intended to have placed this structure on piazzas, which would have given it a lighter air: in the place of which, apartments are formed for the reception of General Guise's valuable collection of Paintings, bequeathed to the College, and for the residue of the Books which could not be placed in the upper rooms. The south side of this Library is furnished with elegant book-cases, extending

tending to the whole length of the room, with the gallery above; and between the windows on the opposite side is likewise placed a series of book-cases, respectively assigned to the several sciences; over each of which there are beautiful festoons in stucco charged with symbolical imagery, severally representing the particular Branch of Literature contained beneath. The cieling is also richly ornamented with masterly compartments of stucco. The wainscotting, &c. which is of the finest Norway oak, together with the banisters of the gallery, are all highly finished with carving. Upon a pedestal, in a recess on the north side, is placed an admirable whole length statue of Locke, formerly a student of this house, by Roubillac. Towards the south of the Library, are several apartments furnished also with book-cases, and cabinets for manuscripts.

East of this Quadrangle stands Canterbury Court, originally Canterbury College. It was a distinct College, founded 1363, by Illip Archbishop of Canterbury; but afterwards dissolved, and taken into this foundation. The antient buildings of this court, which were falling into decay, have been lately taken down, and by the munificence of the present Primate of Ireland, and other liberal benefactors, the whole Court and Gateway has been elegantly rebuilt after a design, and under the direction of, Mr. Wyatt.

There is besides, the Chaplain's court, to the south east of Wolfey's Quadrangle; on the north side of which is a light Gothic edifice, formerly belonging to St. Frideswide's Monastery, and named St. Lucia's chapel. It was lately used for a Library; but is now converted into Chambers for the use of the society. Nor should we omit an elegant range of building on the south, commonly called Fell's, which fronts a noble walk belonging to the College, called the White Walk, upwards of two furlongs in length, and fifty feet wide, shaded on each side with lofty elms, and

commanding a delightful prospect of the adjacent meadows the river, and the neighbouring villages.

This College was originally founded by Cardinal Wolsey A. D. 1525, for the support of a Dean, a Subdean, one hundred Canons, ten publick Readers, thirteen Chaplains, twelve Clerks, sixteen Choristers, besides officers and servants. But while the Cardinal was compleating this design, having actually admitted 18 Canons, about the year 1529, he fell into disgrace; when King Henry VIII. seized upon the foundation, which he suspended till the year 1532, and then re-established it under the name of Henry the Eighth's College, for one Dean and twelve Canons. This foundation, however, the same King suppressed, A. D. 1545. But the next year he removed hither the episcopal see, first established in Oseney Abbey, a dissolved Augustine Monastery near the Suburbs of Oxford, A. D. 1542. At the same time, on part of Wolsey's original revenues, he constituted a Dean, eight Canons, eight Chaplains, eight Clerks, eight Choristers, and an Organist; together with sixty *Students*, and forty Grammar Scholars, a School-Master, and Usher. In this form the foundation has remained ever since; except that Queen Elizabeth, A. D. 1561, converted the forty Grammar Scholars into Academical Students; ordering, at the same time, that their vacancies should be supplied from Westminster School. Thus one hundred *Students* were established, to which number William Thurstone, Esq. A. D. 1663, added one.

I shall here observe, by the way, that only seven of our Colleges, viz. New-College, All-Souls, Magdalene, Corpus, Trinity, St. John's, and Wadham, retain the original number of Fellows, or of Fellows and Scholars, without addition, according to the first appointment of their respective Founders.

The benefactors here have been numerous. The principal

cipal are, Dean Fell, Lady Holford, and the late Dr. Lee; who by his last Will consigned a legacy of 20,000*l.* and upwards, for the support of several new and useful institutions in the College. One of these is an Anatomy-School, which has been lately finished in an elegant and commodious taste, with an ample stipend for a Lecturer. It is situated on the south-side of the Hall.

This College, or Church, consists of one Dean, eight Canons, eight Chaplains, eight Singing Men, one Organist, eight Choristers, one hundred and one *Students*, besides many independent members. The whole number about 180.

Visitor. The KING.

PEMBROKE COLLEGE.

TO this College we pass in a direct line from the grand gate of Christ Church. At our entrance the Master's Lodgings, on the right, make a handsome appearance, which are large and convenient. The first Quadrangle is neat and uniform, though small. From this we are led, by the north-west angle, into the Hall, which is adorned with pictures of the founders and benefactors; from thence into an irregular area, on one side of which stands the Chapel. This is a modern edifice of the Ionic order. The altar is justly admired for its neatness, and the whole is elegantly finished, and properly adorned.

It was built by contribution, and consecrated 1732. Their former chapel was an aisle, in the adjoining church of St. Aldate.

Westward of the chapel is the Garden, in which is a pleasant common-room, and an agreeable terrace-walk, formed on the city-wall.

This College was founded, A. D. 1620, by the joint benefaction of Thomas Tesdale, of Glympton, in Oxford-

shire, and Richard Wightwick, S. T. B. Rector of Hinton, Berks, for one Master, ten Fellows, and ten Scholars. Tefdale gave 5000*l.* in money, and Wightwick 100*l.* in the year in land. The Society has since been much enlarged by the addition of several Fellowships, Scholarships, and Exhibitions. Charles I. granted the living of St. Andrew, in Oxford, together with a Fellowship. Juliana Stafford, of Holborn in Middlesex, A. D. 1628, founded two Scholarships. Francis Rous, A. D. 1657, three Exhibitions. Dr. George Morley, Bishop of Winton, founded five Scholarships, for the natives of Guernsey and Jersey. Besides these, Sir John Bennet, afterwards Lord Ossington, gave two Fellowships, and Scholarships. Mr. Townsend, of Gloucestershire, eight Exhibitions. Not many years since Lady Holford added two. Sir John Phillipps, Bart. A. D. 1745, founded one Fellowship and one Scholarship, with an Advowson annexed.

Dr. Hall, Master, and Bishop of Bristol, built the Lodgings of the Master, together with the Gateway of the College, soon after the Restoration.

This College was originally Broadgate Hall, famous for the study of the Civil Law, a flourishing house of learning, in which, to mention no more, Camden received part of his education. It obtained the name of Pembroke College, from the memorable Earl of Pembroke, who was Chancellor of the University when the College was founded, and whose interest was particularly instrumental in its establishment.

The Society at present consists of one Master, fourteen Fellows, and upwards of thirty Scholars and Exhibitioners.

Visitor. The Chancellor of the University.

✍ I shall next proceed to a description of the

H A L L S.

OF the numerous Halls, Hostels, or Inns, which were the only academical houses originally possessed by the Students of Oxford, only five subsist at present. These Societies are neither endowed nor incorporated. They are subject to their respective Principals, whose salary arises from the room rent of the House. The Principals are appointed by the Chancellor of the University; that of Edmond Hall excepted, who is nominated by Queen's College, under whose patronage Edmond Hall still remains. The rest were formerly dependent on particular Colleges. I shall describe them according to their antiquity.

I. ALBAN HALL.

THIS Hall is contiguous to Merton College on the east. It appears to have been a house of learning in the reign of Edward I. and received its name from Robert de St. Alban, a citizen of Oxford; who, in the reign of Henry III. conveyed this Tenement to the Nuns of Littlemore. The front is decent, erected by Benedict Barnham, Alderman of London, A. D. 1595. It has small Refectory, and no Chapel.

II. ST. EDMUND'S HALL.

THIS Hall is situated to the east of Queen's College. It was first established about the reign of Edward III. and was consigned to Queen's College, A. D. 1557. It has a Library, Refectory, and Chapel, which are neat and commodious.

III. ST. MARY HALL.

IT is situated in Oriel Lane, to the south of St. Mary's Church. For its original we refer the reader to our account of Oriel College. It consists of an elegant little court, which encloses a neat garden. It has a Library, with a handsome, though small Chapel, and Refectory. Erasmus, Sir Thomas More, and Sandys the Poet, studied in this House. It has some Exhibitioners.

IV. NEW INN HALL.

THIS Hall stands near the church of St. Peter in the Bailey, towards the Castle. It was assigned to Students by John Trillock, Bishop of Hereford, A. D. 1545. It is eminent for the education of many learned Civilians. It has no Chapel. Almost opposite to this Hall stands part of the gateway of St. Mary's College, in which Erasmus resided for some time. He has left an elegant Latin Poem on his manner of living here. It was founded A. D. 1437, for Novices of the Augustin Order, and suppressed at the Reformation.

V. MAGDALENE HALL.

THIS Hall is almost contiguous to Magdalene College on the west. A very considerable part of it is the Grammar School for the Choristers of Magdalene College, erected with the college, by the Founder, William of Wainfleet, for that purpose alone. To this Structure other buildings being added, it grew by degrees into an Academical Hall. It has a well-furnished Library, with a neat chapel, and Refectory. Here are several Exhibitions. This Seminary boasts the education of Lord Clarendon, the celebrated Historian.

The

The late and present GOVERNORS
Of the respective
COLLEGES and HALLS.

Late and present Presidents of Magdalene College.

1768. Right Reverend *George Horne*, D. D. Lord
Bishop of Norwich.

1791. Rev. *Martin Joseph Routh*, D. D.

Late and present Masters of University College.

1744. *John Browne*, D. D.

1764. *Nathan Wetherell*, D. D.

Late and present Provosts of Queen's College.

1767. *Thomas Fothergill*, D. D.

1797. *Septimus Collinson*, D. D.

Late and present Wardens of All Souls College.

1767. *The Right Honourable Lord Tracy*, D. D.

1793. *Edmund Isham*, D. D.

Late and present Principals of Brazen-Nose College

1777. *Thomas Barker*, D. D.

1785. Right Reverend *William Cleaver*, D. D. Lord
Bishop of Chester.

Late and present Principals of Hertford College.

1757. *David Durell*, D. D.

1775. Rev. *Bernard Hodgson*, D. C. L.

Late and present Wardens of New College.

1768. *John Oglander*, D. D.

1794. *Samuel Gauntlett*, D. D.

Late

Late and present Wardens of Wadham College.

1773. *James Gerard*, D. D.

1788. *John Willes*, D. D.

Late and present Presidents of Trinity College.

1731. *George Huddesford*, D. D.

1776. Rev. *Joseph Chapman*, D. D.

Late and present Masters of Baliol College.

1726. *Theophilus Leigh*, D. D.

1785. Rev. *John Davey*, D. D.

Late and present Presidents of St. John's College.

1772. *Samuel Dennis*, D. D.

1795. *Michael Marlow*, D. D.

Late and present Provosts of Worcester College.

1777. *William Sheffield*, D. D.

1795. *Whittington Landon*, D. D.

Late and present Rectors of Exeter College.

1785. *Thomas Stinton*, D. D.

1797. *Henry Richards*, D. D.

Late and present Principals of Jesus College.

1763. *Humphrey Owen*, D. D.

1768. *Joseph Hoare*, D. D.

Late and present Rectors of Lincoln College.

1784. *John Horner*, D. D.

1792. *Edward Tatham*, D. D.

Late and present Provosts of Oriel College.

1768. *John Clark*, D. D.

1781. *John Eveleigh*, D. D.

Late and present Presidents of Corpus Christi College.

1748. *Thomas Randolph*, D. D.

1782. *John Cooke*, D. D.

Late

Late and present Wardens of Merton College.

1759. *Henry Barton*, D. D.
1790. *Scrope Berdmore*, D. D.

Late and present Deans of Christ Church.

1777. *Lewis Bagot*, D. D. Lord Bishop of *St. Asaph*.
1783. *Cyril Jackson*, D. D.

Late and present Masters of Pembroke College.

1789. *William Sergrove*, D. D.
1796. *John Smith*, D. D.

Late and present Principals of Alban Hall.

1759. *Francis Randolph*, D. D.
1797. *Thomas Winsianley*, A. M.

Late and present Principals of Edmond Hall.

1760. *George Dixon*, D. D.
1787. *William Dowson*, D. D.

Late and present Principals of St. Mary Hall.

1719. *William King*, LL. D.
1764. *Thomas Nowell*, D. D.

Late and present Principals of New Inn Hall.

1761. *William Blackstone*, LL. D.
1767. *Sir Robert Chambers*, LL. D.

Late and present Principals of Magdalene Hall.

1786. *Matthew Lamb*, D. D.
1788. *Henry Ford*, LL. D.

The late and present
 Chancellors and Vice-Chancellors,
 WITH THE PRESENT
 Representatives in Parliament, Professors, &c.

Late and present Chancellors.

1772. FREDERICK, Earl of GUILFORD.

1792. His Grace the DUKE of PORTLAND.
 High Steward.

The Rt. Hon. WILLIAM Earl of DARTMOUTH.
 Vice-Chancellors.

1792. *John Willes*, D. D. Warden of Wadham
 College.

1796. *Scrope Berdmore*, D. D. Warden of Merton
 College.

Present Representatives in Parliament.

Sir Wm. Dolben, Bart. of Thingdon, in the County
 of Northampton, L. L. D.

Francis Page, Esq; of Middle Aston, in the County
 of Oxford, L. L. D.

Regius Professor of Divinity.

Rev. *John Randolph*, D. D. Canon of Christ Church.

Margaret Professor of Divinity.

Rev. *T. Neve*, D. D. of Merton College.

Regius

Regius Professor of Hebrew.

Rev. *Benjamin Blayney*, D. D. Canon of Ch. Ch.

Regius Professor of Greek.

Rev. *William Jackson*, A. M. of Christ-Church.

Regius Professor of Civil Law.

French Laurence, LL. D. of Corpus Christi College.

Vinerian Professor of Common Law.

James Blackstone, D. C. L. of All Souls.

Regius Professor of Physic.

William Vivian, M. D. of Corpus Christi College.

Lord Lichfield's Clinical Professor.

Martin Wall, M. D. of New College.

Reader in Chemistry.

Robert Bourn, M. D. of Worcester College.

Regius Professor of Modern Languages.

Rev. *Tho. Newell*, D. D. Principal of St. Mary Hall.

Savilian Professor of Astronomy.

Rev. *Thomas Hornsby*, D. D. of Corpus Christi Coll.

Savilian Professor of Geometry.

Abraham Robertson, M. A. of Christ Church.

Professor of Natural Philosophy.

Rev. *Thomas Hornsby*, D. D. of Corpus Christi Coll.

Camden's Professor of History.

Rev. *Thomas Winstanley*, A. M. of Hertford College.

Reader in Anatomy.

Christopher Pegge, D. D. of Christ Church.

Professor of Botany.

John Sibthorpe, M. D. of Lincoln College.

Archbishop Laud's Professor of Arabic.

Rev. *Joseph White*, D. D. of Wadham College.

Lord

Lord Almoner's Professor of Arabic.

Rev. *Henry Ford*, D. D. Principal of Magdalen Hall.
Bodley's Librarian.

Rev. *John Price*, B. D. of Jesus College.
Keeper of the Archives.

Whittington Landen, D. D. Provost of Wor. Coll.
Keeper of the Ashmolean Museum.

William Lloyd, LL. B. of Wadham College.
Public Orator.

Rev. *William Crowe*, B. C. L. of New College.
Professor of Poetry.

Rev. *James Hurdis*, A. M. of Magdalen College.
Professor of Music.

William Crotch, Bachelor of Music, of St. Mary Hall.
Radcliffe's Librarian.

Rev. *Tho. Hornsby*, D. D. of Corpus Christi College.
Registrar of the University.

Rev. *Samuel Forster*, LL.D. of Wadham College.
University Officers.

Esquire	{	<i>William Rhodes</i> , A. M. of Physic and Arts.
Beadles.		<i>James Mathews</i> , A. M. of Divinity.
		<i>Robert Hall</i> , Student in Law.

Yeomen	{	<i>Mr. John Stevens</i> , of Physic and Arts.
Beadles.		<i>Mr. Robert Bliss</i> , of Divinity.
		<i>Mr. Samuel Walker</i> , of Law.

Mr. John Green, Clerk of the University.

Mr. Richard Blenkinsop, Clerk of the Schools.

Mr. John Green, Virger.

A
T O U R
T O
T H E S E A T S
O F

His Grace the Duke of MARLBOROUGH,

The late Earl of LITCHFIELD,

The Right Hon. the Earl of SHREWSBURY,

The Right Hon. Earl HARCOURT,

And the Right Honourable the Marquis
of BUCKINGHAM.

*Accipe temperiem cæli, regionis situm, VILLÆ amœnitatem;
quæ, et tibi auditu, et mihi relato, jucunda erunt.*

PLIN. Epist. V. 6.

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BLLENHEIM CASTLE,

The SEAT of

His Grace the Duke of MARLBOROUGH.

With a Catalogue of the principal Pictures, &c.

THE Castle of BLENHEIM, the Seat of His Grace the Duke of MARLBOROUGH, is situated a little to the West of Woodstock, a Market and Borough Town, about seven Miles and a half from Oxford.

From the Town we enter the Park, through a spacious and elegant Portal of the Corinthian Order; from whence a noble Prospect is opened to the Palace, the Bridge, the Lake with its Valley, and other beautiful scenes of the Park. The House in particular, which we survey from this Point obliquely, is probably no where viewed to greater advantage.

The front of this noble Edifice is extended to the length of 348 feet from wing to wing, and consists of a variety of beautiful and noble architecture, designed by Sir John Vanbrugh. On the Pediment of the South Front towards the Garden is a noble Bust, larger than the life, of Louis XIV. taken from the Gates of Tournay.

We enter the House on the east, through a Portal built in the style of Martial Architecture, on the top of which is a Reservoir, which supplies the House with water from the River. This leads us into a quadrangle chiefly consisting of Arcades and Offices. From hence we pass into the grand Area.

In the centre of the front, a superb Portico elevated on massy columns admits us to

The HALL.

THIS magnificent Room runs to the height of the House, and is of a proportionable breadth. It is supported by Corinthian Pillars.

Over

Over the Door going into the Salon,
A Bust of John Duke of Marlborough.

Two Statues in Bronze, viz.

The Venus of Medicis,	}	Both from the Originals in Marble, in the D. of Tuscany's Collection at Florence, and executed by M. Soldani Benzi, at Florence, 1711.
And		
The Faun,		

Above, upon the right and left, are several Marble
Termini, with two excellent Statues of a Nymph and
a Bacchanal.

The cieling is painted by Sir James Thornhill, allego-
rically representing Victory crowning John Duke of Marl-
borough, and pointing to a Plan of the Battle of Blenheim.

The Bow Window Room.

OVER the chimney is a capital original
picture of the Virgin and Child, St. John
and St. Nicholas, ————— by *Raphael*.

This picture was brought over by the Right Hon.
Lord Robert Spencer to his brother the Duke of Marl-
borough, having been purchased by him in 1768, from
the Cappella degli Ansidei at Perugia; of which Vasari
gives the following History. ——— “Ritornò Raffaele a
Perugia, dove fece nella Chiesa de' Frati de' Servi, in una
tavola alla Cappella degli Ansidei, una nostra Donna, San
Giovanni Battista, e San Nicola.”

Over the three doors,

A Battle Piece,	—————	by <i>Wouverman</i> .
A St. Jerome,	—————	by <i>Giorgioni</i> .
Naked Women,	—————	by <i>Schiavone</i> .

In the bow window are two Etchings by the Princess
Royal, given by her Royal Highness to the Duchess of
Marlborough.

In the pannel to the left of the chimney is
A Head after Han. Carracci, ————— by Sir *Josua Reynolds*.
A Head of Anne Countess of Sunderland,
————— by Sir *Godfrey Kneller*.

The Assumption,	—————	by <i>Tintoret</i> .
A Woman's Head,	—————	by <i>Rubens</i> .
Monkies in Monk's Habits,	—————	by <i>Teniers</i> .
A Madona,	—————	by <i>Lionardo da Vinci</i> .

The Tapestry in this room represents some of John Duke of Marlborough's battles; one of which is the Battle of Blenheim.

The Duke's Dressing Room.

- OVER the Chimney, Charles Earl of Sunderland,
by Sir Godfrey Kneller.
A Field Marechal, ——— by Nic. Cassana.
An Academy Figure, ——— by Vandyck
Esther and Ahasuerus, ——— by Paulo Veronese.
Anne Duchess of York, ———
Louise Renée, Duchess of Portf- } by Sir Peter Leij.
mouth, ———
Two Landscapes, ——— by Wootton.
The Inside of a Church, ——— by Steenwyck.
The Bones found in the Wilderness, by Old Frank.
A very fine Holy Family, ——— by Rubens.
A Magdalen.
St. Mark, writing.
A View of Althorp in Northamptonshire, by Tilleman.
Over the Doors,
Venus and Adonis; and Venus and a Satyr;
Our Saviour in the Virgin's Lap crowning
two Female Martyrs, ——— by Titian.

The East Drawing Room,

IS furnished with Crimson Damask.—Over the door, going in from the Dressing-Room, is

- A Holy Family.
The Duchess of Buckingham and her
Children, ——— by Vandyck.
The Marchioness de Havre, ——— } by Vandyck.
Mary of Medicis, ———
An oval Portrait of King William III. by Sir G. Kneller.
A French Camp, ——— by Watteau.
The Annunciation. ——— by Corregio.
A Landscape, ——— by Paul Brylle.
An

An oval Portrait of the Queen Mother, by *Vandyck*.
 Philip III. King of Spain, — by *Titian*.
 A very capital Bacchanalian Piece, — by *Rubens*.
 Andromeda, — by *Rubens*.
 A Man's Head, — by *Holbeins*.
 Cattle, — by *Rafa di Tordella*.
 A Man's Head, — by *Titian*.
 The Offering of the Magi, &c. by *Rubens*.
 Lord Henry and Lady Charlotte Spencer,
 by *Sir Joshua Reynolds*.

Over the chimney.

Rubens, his Wife and Child, — by *Rubens*.
 Given to John Duke of Marlborough by
 the Town of Brussels.

A round Landscape.

Cattle and Figures, — by *Wouvermans*.
 An Angel, — by *Corregio*.
 King Charles the Ist. — by *Vandyck*.

Over the door.

A Holy Family, said to be — by *Raphael*.
 Given to John Duke of Marlborough by
 the Town of Ghent.

Henrietta Maria, King Charles the First's

Queen, — by *Vandyck*.
 A very fine Day Light, — by *Vandermere*.

The Grand Cabinet,

IS furnished also with Crimson Damask. — Over the
 door next to the East Drawing-Room,

A Holy Family, — by *Rubens*.

Over the chimney.

A Madona standing on a Globe surrounded

by Angels, — by *Carlo Marratti*.

The Roman Charity, — by *Rubens*.

Lot's Departure out of Sodom, — by *Rubens*.

Given to John Duke of Marlborough by
 the Town of Antwerp.

Over

Over the other door is

The Flight into Egypt, — by *Rubens*.

The Offering of the Magi, — by *Rubens*.

The under row.

A very capital Picture of Our Saviour

blessing the Children, — by *Vandyck*.

Raphael's Mistress, exceedingly fine, by *Raphael*.

Pope Gregory, and a Female Martyr with
a Palm Branch, — by *Titian*.

The Portrait of Paracelsus, — by *Rubens*.

A Holy Family, — by *Ludovico Carracci*.

A Magdalene, in his best manner, by *Carlo Dolce*.

A Head of Rubens, — by *Rubens*.

The Blue Drawing Room,

IS furnished with Blue Damask, and gilt Ornaments.

Over the two doors,

Isaac Blessing Jacob, — } by *Rembrandt*.

The Woman taken in Adultery, — by *Rubens*.

Catherine of Medicis, — by *Vandyck*.

Time cutting Cupid's Wings, — by *Sir Godfrey Kneller*.

William Marquis of Blandford, — by *Dobson*.

An Astronomer and his Family, — } by *Carlo Dolce*.

Our Saviour, — } by *Carlo Dolce*.

St. John, — } by *Paul Veronese*.

A Young Woman's Head, — } by *Paul Veronese*.

Ditto, — } by *Paul Veronese*.

Under row,

Our Saviour and the Virgin in the Clouds,

and a Monk worshipping, by *Hanibal Carracci*.

Our Saviour and the Virgin in the Clouds, &c. by *Tintoret*.

Thirty Miniature Portraits in one frame.

A Holy Family, — by *Ludovico Carracci*.

Cattle and Figures — by *Bamboccio*.

A Landscape, — by *Vanderneer*.

A Dutch Family, — by *Ostade*.

A Landscape, — by *Gaspard Poussin*.

Dorothy Countess of Sunderland, cele-
brated by Waller, — by *Vandyck*.

Another

96 A TOUR TO BLENHEIM.

Another Landscape, ——— by *Gaspard Poussin*.
 A small beautiful Family Piece, — by *Gonzales*.
 A very fine Landscape, ——— by *Wovermans*.

The Winter Drawing Room.

THE Tapestry is a Representation of the Cardinal Virtues. The Curtains and Chairs are white Damask.

Over the chimney is

A very fine Portrait of Mary Duchess of Richmond, and a Girl presenting her Gloves, by *Vandyck*.

Over the doors.

Lord Strafford and his Secretary, — }
 Mrs. Killigrew and Mrs Morton, — } by *Vandyck*.

The Dining Room.

OVER the door going in from the Drawing-Room, is

A capital Piece of Cattle and Figures, by *Cassidone*.

A Bacchanalian Piece, ——— by *Vandyck*.

Lot and his Daughters, ——— by *Rubens*.
 given by the Emperor.

Queen Anne, whilst Princess of Denmark,
 by *Sir Godfrey Kneller*.
 Venus and Adonis, ——— by *Rubens*.
 given by the Emperor.

The present Duke and Duchess of Marlborough, and six of their Children, by *Sir J. Reynolds*.

Over the other door.

The Rape of Europa, ——— by *Paul Veronese*.

In the pannels near the windows, are

Six small Landscapes, ——— by *Wooten*.

The SALON.

THIS Room, whether we regard its breadth, height, furniture, or decorations, is proportioned to the magnificence of the rest. The lower Part is lined with marble, on which Account it is calculated to afford a cool retreat in the warmest weather. This is a common, fashion in the warmer climate of Italy.

The

The different copartments represent different Nations, in their various Habits and Modes of Dress, —————

by *La Guerre.*

The Cieling is emblematical, and represents John Duke of Marlborough in the midst of his Victories stopped by Peace, and Time reminding him of the Rapidity of his own flight, painted also —————

by *La Guerre.*

Over the right hand chimney as you enter from the Hall,

A Bust of Caracalla.

Over the other.

A Bust of a Roman Consul.

The State Apartment, beginning with the Drawing Room to the Right of the Salon.

THE Tapestry represents more of John Duke of Marlborough's Battles. — The Curtains and Chairs are Green Damask.

Over the chimney.

The present Duke of Marlborough,

by *Romney.*

A Bust of the Emperor Adrian.

Over the nearest door to the Salon, is

A Portrait of a Young Knight of St. John of Jerusalem, —————

by *Barrocio.*

Over the opposite door.

Meleager and Atalanta, very masterly, by *Rubens.*

On the pannel near the window, next the Salon, is,

The Adoration of the Shepherds,

by *Luca Giordano.*

Under it is,

A Madona and Child, —————

by *Nic. Poussin.*

A Garland of Flowers, with Figures in the middle, —————

by *Rottenhammer.*

In the pannel opposite this is,

The Offering of the Magi, —

by *Luca Giordano.*

F

A Holy

A Holy Family, _____ by *Nic. Poussin*.
 A Garland of Flowers, with Figures in the
 middle, _____ by *Rottenhammer*.

Middle Drawing Room right of the Salon.

THE Tapestry is a farther description of the Battles of John Duke of Marlborough. — The Curtains and Chairs are Scarlet Damask.

Over the chimney.

The present Dukes of Marlborough, _____ by *Remney*.
 A capital Painting upon Black Marble, _____ by *Alessandro Veronese*.

Over the first door going in, is

A Picture of a Sea-Port, with a stone Pedestal
 and Figures, _____ by *Weenix*.

Over the opposite door, is

St. Lawrence distributing the Ornaments of
 the Altar, _____ by *Il Prete Genovese*.

The State Bedchamber,

IS furnished with Blue Damask, and Gilding.

On the chimney, A Bust of Diana.

Over the chimney.

A very capital Picture of Seneca Bleeding to
 Death, _____ by *Luca Giordano*.

In the pannel to the left of it is,

A Portrait of King Edward VI. _____ by *Holbeins*.
 A View of Architecture, _____ by *Panini*.
 The Burning of Troy, _____ by *Old Frank*.

Over the doors.

Two Pieces of Still Life, _____ by *Malteze*.
 A very fine State Bed, designed by *Sir William Chambers*.

THE LIBRARY.

FROM a series of smaller, though magnificent Apartments, we are suddenly struck at entering this superb

perb Room, which is 183 feet 5 inches long, exclusive of the Book-Cases; in the middle of it is 31 feet 9 inches wide, and at each end 28 feet 6 inches wide. The Doric Pilasters of Marble, with the complete Columns of the same, which support a rich Entablature, the Window Frames, the surrounding Basement of black marble, and the stuccoed compartments of the vaulted Ceiling, are in the highest Taste both of Design and Finishing. It was originally intended as a Gallery for Paintings; but the late justly lamented Duke added utility to elegance, having furnished it with the noble collection of Books, made by Lord Sunderland, his Grace's father. Their number is said to amount to 24,000 volumes, which have been allowed to be worth 30,000*l.* and we may venture to pronounce them the best private collection in England. They are kept under gilt-wire lattices.

At one end of the room is a highly finished Statue of Queen Anne, by Rysbrack, with this Inscription,

To the Memory of Queen *ANNE*,
Under whose Auspices
JOHN Duke of *MARLBOROUGH*
Conquered
And to whose Munificence
He and his Posterity
With Gratitude
Owe the Possession of *BLENHEIM*.
A. D. MDCCXLVI.

Over the marble door, is

A Bust of Milo Crotoniensis, — by *Wilton*.

Over the left hand chimney, is

A Bust of Charles Earl of Sunderland, who collected the Books belonging to this Library.

Over each chimney are

Landscapes, — after *Gaspard Poussin*.

Over the right hand chimney, is

A Bust of Charles Spencer Duke of Marlborough, — by *Rysbrack*.

At the farther end of this Room, is
A fine Greek Bust of Alexander, in very
good preservation, on a Term designed

by Sir William Chambers.

There are also in this room two marble Statues on
mahogany Terms; one of Diana, and one of Julia
Domna: the latter antique.

The Whole-length PORTRAITS are,

King William the Third.

Queen Anne.

John Duke of Marlborough.

Sarah Duchess of Marlborough.

Charles Duke of Marlborough.

Elizabeth Duchess of Marlborough.

The Hon. John Spencer,

The Right Hon. Lady Georgiana Spencer,
now Countess Cowper.

Elizabeth Countess of Bridgewater.

Anne Countess of Sunderland.

John Duke of Montagu.

Francis Earl of Godolphin.

Before we leave this Noble Gallery, I cannot but
direct the Spectator to its bow-windows, from whence
we have a delightful prospect of the declivity descending
to the water, and the gradual ascent of the venerable
groves which cover the opposite hill.

N. B. In the Galleries of the Attic Story there is a large collec-
tion of Family Portraits by different Masters.

The CHAPEL.

THIS is one of the Wings; in which is a su-
perb Monument to the memory of the Old Duke and
Duchess, by Rysbrack. They are represented with
their two sons who died young, as supported by Fame
and History. Beneath, in a Bas-relievo, is the Taking
of Marshal Tallard.

The Altar-Piece is

Our Saviour taken down from the Cross,

by Jordaens, of Antwerp.

The

The CHINA ROOM.

I HAD almost forgot to mention this Apartment, which is situated below stairs. This will afford sufficient entertainment to the Curious. It is furnished with a most elegant and valuable collection of Dresden China, given to the late Duke by the King of Poland, in return for a Pack of Stag-Hounds; consisting of Turenes, Sets of Plates, and fantastic Figures. The colours are remarkably lively, and the representations highly natural. Here are likewise some beautiful and costly Jars, collected at a great Expence by the late Duchess Dowager, besides other fine china, of modern manufactory.

THE GARDENS

Are spacious, and include a great variety of ground. The noble descent on the south-west side; the vastness and beauty of the water; the grandeur of the opposite bank; the cascade; the new bridge and lower piece of water; form all together such an assemblage of great and beautiful objects, as is possibly in no other Place to be met with.

The character of the ground on the south-east is a happy contrast to the south-west side: The Gardens here seem to lose themselves in the Park, amidst a profusion of venerable oaks and intersected avenues, from whence they derive an air of confusion and of indeterminate extent, which is very pleasing. Lastly, the beautiful Plain in the front of the House, and the picturesque effect of the Village of Bladon, rising out of the wood below, call for our attention.

These Gardens have been considerably enlarged, and in short, were thrown into the form they now wear, by the present Duke of MARLBOROUGH; who has likewise farther beautified them by the addition of some judicious and well-placed Ornaments; particularly the Temple of Diana, and an elegant little Temple in what is called the Flower Garden: To which we may add two most noble Bronzes, the *Pancratiastra*, and the *Arrotino*, the execution of *Max. Soldani Benzi of Florence*: with some copies of Antique Vases, in stone.

In the new part of the Gardens near the Cascade, a Fountain is erected, which was a present to John Duke of Marlborough; a work executed with consummate taste under the directions of the celebrated *Bernini*, after the model of the famous one in the Piazza Navona at Rome. The four River Gods, represented as the Guardian Genii of the Water, the Horse also, and Lion, demand peculiar attention, as exquisite pieces of Sculpture. In the center is an Obelisk; and on the four sides of its base is an Inscription in four different languages, *Greek, Latin, Italian, and Spanish*. The Latin is as follows:

Ad Innocentium XI. summum Pontificem
Pro Carolo II. Hispaniarum Rege
Excell. D. Gaspar de Haro, et Guzman
Marchio de Carpio et Heliche Orator
Ad typum Molis in Agonali Foro erectæ
Ab Equite Bernino, opus hoc extrui
Jussit eodem dirigente, qui interim
Dum perficeretur defunctus
Hoc posthumo partu inexhaustam
Mentis fecunditatem clausit.

Anno D. M.DC.LXXXI.

About the middle of the grand approach, is a magnificent BRIDGE, consisting of three Arches, the centre one of which is larger than the Rialto at Venice; the water is formed into a spacious Lake, which covers the whole extent of a capacious valley, surrounded by an artificial declivity of a prodigious depth, and is indisputably the most capital Piece of Water in this Kingdom.

The PARK is eleven miles in circumference, and contains many delightful scenes. The lover of rural variety will be entertained here with every circumstance of beauty, which he can expect from diversified nature: from hill and valley, water and woods.

In this Park originally stood a royal palace, where King Etheldred called a Parliament. Alfred is reported

to have translated *Boetius de Consolatione Philosophiæ*, while resident here*. Henry I. enclosed the Park with a wall, the greater Part of which is now remaining. His successor Henry II. principally resided at this seat, and erected in the Park a house, encompassed with a labyrinth of extraordinary contrivance, for the habitation of his Concubine Fair Rosamond. This romantic retreat, commonly styled *Fair Rosamond's Bower*, was situated on the hill, to the north-west of the Bridge, above a remarkable Bath, or Spring, called at present Rosamond's Well.

The same King received homage in this palace, from Rice Prince of Wales and his Nobles. He likewise knighted his son Jeffery here, at his return from Normandy: And soon afterwards he here gave his Cousin, the Lady Ermengard, Daughter of Richard Viscount Beaumont, in marriage to William King of Scotland.

In this Palace Edmund, the second son of Edward I. was born, and thence denominated Edmund of Woodstock; as was Edward the Black Prince. The Princess Elizabeth, afterwards Queen, was kept a prisoner here, under the persecutions of Queen Mary.

This Palace retained its original splendor, and was inhabited by our Kings, till the reign of Charles I. but began to be demolished in the succeeding times of confusion. Its magnificent Ruins were remaining within the memory of man, near the bridge, to the north, on the spot where two Sycamores have been since planted as a memorial.

The Park and Manour of Woodstock, with other appurtenances, were granted with concurrence of parliament, by Queen Anne, in the fourth year of her reign, to John Duke of Marlborough, and his heirs, in recompence of the many illustrious victories obtained under his command against the French and Bavarian armies; particularly at Blenheim.

The grant of the Crown, and the services of the Duke, are fully specified on the pedestal of a stately column, 130 feet in height, on the top of which is a statue of the Duke, situated in the grand avenue. On one side

* From a MS. in the BRITISH MUSEUM.

is the following Inscription, supposed to be written by
the late Lord *Bolingbroke*.

The Castle of *Blenheim* was founded by Queen ANNE,
In the Fourth Year of her Reign,

In the Year of the Christian *Æra* 1705.

A Monument designed to perpetuate the Memory of the
Signal Victory

Obtained over the *French* and *Bavarians*,

Near the Village of *Blenheim*,

On the Banks of the *Danube*,

By JOHN Duke of MARLBOROUGH,

The Hero not only of this Nation, but of this Age ;

Whose Glory was equal in the Council and in the Field ;

Who, by Wisdom, Justice, Candour, and Address,

Reconciled various, and even opposite, Interests ;

Acquired an Influence

Which no Rank, no Authority can give,

Nor any Force, but that of superior Virtue :

Became the fixed important Centre,

Which united in one common Cause,

The principal States of *Europe* ;

Who by military Knowledge, and irresistible Valour,

In a long Series of uninterrupted Triumphs,

Broke the Power of *France*,

When raised the highest, when exerted the most ;

Rescued the Empire from Desolation ;

Afferted and confirmed the Liberties of *Europe*.

The house itself was built at the pulick expence ; but
the Bridge, the Column just mentioned, and the Portal con-
tiguous to the town, were erected solely at the charge of
Sarah Duchess Dowager of Marlborough.

D I T C H L E Y,

The Seat of the Right Honourable

The Earl of LITCHFIELD.

THE Seat of Lord LITCHFIELD, at DITCHLEY, is situated about the distance of three miles from Blenheim, on the North-west. It is built of hewn stone, and has a beautiful southern Front, with two correspondent Wings, commanding a most agreeable and extensive prospect, in which the magnificent Palace just described has the principal effect. In the centre of the Front is,

T H E H A L L.

THIS Room is finely proportioned, and elegantly decorated. Its sides and roof are ornamented with Stucco, which is at once bold and delicate. Its Door Cases, Pediments, Entablatures, and Columns of the Corinthian and Composite Order, are all richly ornamented with Gildings, &c. The Cieling contains an Assembly of the Gods, painted by Kent. Two of the Compartments are filled with historical pieces from the Æneid, by the same hand: one of which represents Æneas meeting Venus, his Mother, in the Wood, near Carthage; and the other, Venus presenting Æneas with the new Armour. The Sciences are introduced as ornaments, with Busts of Philosophers, Poets, Historians, and Orators, viz. Socrates, Virgil, Homer, Cicero, Sappho, Shakespeare, Dryden, Milton, and Livy. Over the Statues are Bas Reliefs, copied from Antiques out of the Florentine Museum, properly disposed; and a Statue of the Venus de Medicis. And there is here a curious Model of the Radclivian Library at Oxford.

The Chimney-piece is superb and lofty, decorated with a Portrait of the old Lord, by Akerman.

MUSICK ROOM.

THE construction of this Apartment is well adapted to the use assigned; and its peculiar elegance cannot fail of having the most pleasing effect on the Spectator at his first entrance.

The PAINTINGS are,

A Portrait of the Earl of Litchfield's Grandfather, and Grandmother.

The Earl of Litchfield.

The two late Dukes of Beaufort.

Rubens and Family, hunting.

Two Venetian Courtezans.

A Landscape, by Wootton: In which are introduced the late and present Earls of Litchfield, taking the Diversion of Shooting.

With three Hunting pieces; by Wootton.

DINING ROOM.

ON the whole this Room is furnished with much simple elegance. Here is a capital full Length Portrait of Henry VIII. by Hans Holbeins; executed with a strength and freedom not generally found in the performances of that high finisher.

A Family-piece of Charles I. with Charles II. a Child, at his knee; by Vandyke.

Sir Henry Lee, with the Mastiff which saved his Life; by Johnson.—The Story of this Piece is founded on a miraculous Escape of Sir Harry, from being assassinated by one of his own Servants, who had formed a Design of robbing the House, after having murdered his Master. But providentially on the Night this Project was intended to be put in Execution, the Mastiff, though no Favourite with, nor ever before taken Notice of by his Master, accompanied him up Stairs, crept under the Bed, and could not be driven away by the Servant; when, at length, Sir Harry ordered him to be left: and in the Dead of Night, the same Servant entering the Room to execute his Design, was instantly seized by the Dog, and upon being secured confessed his Intentions.

In

In one Corner of the Piece are the following Lines:

"More faithful than favoured,"

"Reason in Man cannot effect such Love,

"As Nature doth in them that Reason want:

"Ulysses true and kind his Dog did prove,

"When Faith in better Friends was very scant.

"My Travels for my Friends have been as true,

"Tho' not as far as Fortune did him bear;

"No Friends my Love and Faith divided knew,

"Tho' neither this nor that once equal'd were.

"But in my DOG, whereof I made no Store,

"I find more Love than them I trusted more."

The old Lord, and Dowager Lady, in the Coronation Robes; by Richardson and Vanderbank.

The Duke of Monmouth and his Mother, in the Italian manner.

Prince Arthur; by Johnson.

Sir Charles Rich, killed in the unfortunate Expedition to the Isle of Rhee, 1627.

Sir Christopher Hatton.

With four Portraits of Sir Henry Lee's Brothers, by C. Johnston, in that Master's best manner.

The DAMASK BED CHAMBER.

IT is adorned with Tapestry, representing Boys squeezing Grapes, and engaged in other Sports; which must please all who can discern and taste justness of Design, and liveness of Expression.

The Furniture of the Bed, &c. is rich Crimson Damask. The Paintings in this Room are,

The Queen of Bohemia; by Johnson.

And the Portraits of Lord and Lady Teynham.

TAPESTRY DRAWING ROOM.

IT is furnished with Tapestry not less masterly than that last described. The subjects are, the Muses and Apollo singing and playing on their several Instruments Bacchanalian Scenes, and a Vintage.

The Paintings are, Anne, Countess of Rochester and Lindefay; by Sir Peter Lely.

Sir Francis Harry Lee; by Vandyke.

And Sir Harry Lee, at full Length, in the Robes of a Knight of the Garter; by Johnson.

The Chimney-piece in black and white Marble, is in the Ionic Order, and an excellent Piece of Workmanship.

The windows of this Apartment open to a most agreeable Landscape, which does not perplex the eye by the distance and multiplicity of its objects, but affords those gentler charms which arise from a single, distinct, and confined prospect. It principally consists of a winding Valley, with a serpentine Canal, covered with an elegant Chinese Bridge. The whole is bounded by an easy spreading Declivity, interspersed with Groupes of Trees.

THE SALON.

THE Roof is stuccoed in a rich, though chaste style. The middle Compartment is Flora, with the Zephyrs. The walls are also stuccoed, and painted of an olive colour; on which are Minerva and Diana, whole length Bas Reliefs, in the antique style.

Here is an excellent Antique of the Goddess Health, about 40 inches in height; purchased from Dr. Mead's Collection.—On its Pedestal is a Bas Relief of the Head of Æsculapius, cut with a remarkable boldness. Here is also shewn an antique Medallion of the Sailing Cupid. The Diameter is about 12 inches.

GREEN DAMASK DRAWING ROOM.

THE Chimney-piece is finely executed by Skeemaker. The Freeze is enriched with a Vase and Cornucopia; and on each side female Termini, finished in the most superb taste. In the middle is a Landscape by Wootton; whose free manner, all judges of this most
enchancing

enchancing species of painting, must allow to be truly calculated for affording the liveliest representations of rural objects.

Over the doors are two striking pieces, brought from Italy, of Ruins, Rocks, and Cascades. The Architecture in the manner of Panini.

Here is also a Table of Italian Marble, having a greenish Ground interspersed with white Veins, which is a most beautiful and valuable curiosity.

GILT DRAWING ROOM.

THIS was formerly called the Best Dining Room.

The PAINTINGS are,

A full-length Portrait of Charles II. and of the Duchess of Cleveland; by Lely.

The Duke of Grafton's Great Grandfather.

And Lady Charlotte Fitzroy, his Lordship's Grandmother, by Kneller.

The Decorations of the Wainscot are gilt; and the stuccoed Cieling is correspondent to the taste and splendour of the rest.

Here are two Tables of Ægyptian Marble, which justly demand our observation.

The Chimney-piece of this Apartment is also executed by Skeemaker: In the Freeze a Bacchanalian's Head finely executed, and over it a Landscape by Wootton.

The VELVET BED CHAMBER.

BOTH the Bed and Hangings of this Apartment are of rich figured Genoa Velvet, made on purpose at Genoa for Admiral Lee.

The Chimney-piece is executed in a most masterly manner; on the Freeze are Festoons of Flowers; and in the middle a winged Head of Mercury; and it is adorned with a Prospect of a Ruin by an Italian Hand.

And here is a Dressing Table of curious workmanship, done in France. It consists of a dark-coloured wood, inlaid with fine ramifications of brass work.

The

A TOUR TO DITCHLEY. The TAPESTRY ROOM.

THIS Apartment, which is the last we are shewn, is curiously ornamented in the Chinese taste.

Here are two striking pieces of Tapestry; one of which represents the Cyclops forging the Armour of Æneas; the other, Neptune, with his proper attendants, giving directions about refitting a Vessel, which has just been shipwrecked.—The Heads of the Dolphins are executed with much Spirit, and Expression. The Sea-scape is remarkably beautiful, and the distant Prospect most elegantly fancied, as well as judiciously conducted, in point of Perspective.

Over the Chimney-piece, which is finely finished in white marble, is a Capital Picture of the Duke and Duchess of York, and the Princesses Mary and Anne, by Sir Peter Lely.

Over the two doors are two masterly Landscapes, by an Italian Hand.

The Chairs are covered with Tapestry; each of which is prettily ornamented with the Story of a Fable from Æsop.

A small Fire-screen in this Apartment, beautifully worked with a Needle, by the old Lady Litchfield, cannot escape the attention of the Curious. The Subject of which is the Rape of Proserpine.

In conformity to the style of this Apartment here are two beautiful Chinese Figures; one a Chinese Lady, the other a Porter with a Chest of Tea.

On the whole, this Seat is a noble Repository of valuable and masterly Portraits, executed by the most eminent Artists in that species of Painting; RUBENS, VANDYKE, Sir PETER LELY, and our ingenious Countryman and Rival of VANDYKE, JOHNSON. As a Piece of Architecture, it is inferior to none for the justness of its Proportions, and the convenient disposition of its Apartments. With regard to Furniture and Decorations, it is finished with Taste rather than with Splendor; and adorned with that Elegance which results from Simplicity.

HEYTHROP,

H E Y T H R O P,

The Seat of the Right Honourable

The EARL of SHREWSBURY,

IS situated sixteen miles north of Oxford, and about four from the last-mentioned Seat of the Earl of Litchfield. It stands on an eminence, in a delightful Part of the Country, and has every charm that can result from a diversity of Wood, Water, Eminences, and Vales.

An Avenue of above two miles, planted on each side with Forest Trees of advanced growth and beautiful verdure, interspersed with Clumps of Fir, leads from the North to the Grand Area before the House, and by its length and variety, forms an exceeding magnificent Approach.

The House is a regular Edifice, consisting of four Fronts, built in the most elegant stile of Architecture, and is joined to the Offices by open Arcades, which have a very pleasing effect. We enter the House by a flight of steps under a grand Portico, supported by four lofty Corinthian Columns.

The H A L L,

IS a well-proportioned Room, thirty-two Feet by twenty-seven feet nine. It is finished in plain Stucco, and adorned with Vases and Lamps upon highly-finished Brackets. The eye is agreeably surprized on our first entrance, by the reflection of the Avenue and part of the Hall, from two large silvered sashes on each side the door leading to the Salon, which, by a pleasing deception, not only repeats the beautiful Landscape, but raises the idea of another room of equal dimensions and magnificence.

From

From the Hall, we are led to the grand Staircase, the walls and cieling of which are ornamented with Pannels and Festoons of Stucco. We next enter,

The BREAKFASTING PARLOUR,

A NEAT and commodious Room, in which is a fine Landscape; and the Four Seasons; as likewise an excellent Portrait of some unknown Person, by Hans Holben; with some other Landscapes and Portraits, the Painters unknown.

Opposite the door is placed a Glass in a gilt Frame, elegantly carved by Ansell.

From hence we are conducted into the Family Apartments.—To the right of the Ante-Chamber, enriched with various Prints and Family Portraits, is MY LORD'S DRESSING ROOM, with two airy Closets. To the left is MY LADY'S.

The Little BLUE DRAWING-ROOM,

IS an apartment of 21 feet by 18 and a half, enriched with an elegant Chimney-piece, of Sienna and Statuary Marble, executed by the late Mr. Carter.

Over the Chimney is a Family-piece of King Charles II. by Vandyke; and on the sides of the Room the Portraits of the present Earl and Countess of Shrewsbury, by Mr. Hoare of Bath.—Under the Picture over the Chimney-piece, and upon the opposite Pier, are two large Glasses in gilt frames richly carved, by Snetzler.—Adjoining to this is

The BED-CHAMBER;

FITTED up with Tapestry, in which is a rich blue damask Bed and Furniture; adjoining to this is an elegant Closet, hung with Chinese Paper; from whence we command an extensive Prospect over the adjacent Country.

From

From the Bed-Chamber before-mentioned we enter

The LIBRARY,

WHICH is a most superb and magnificent Room, eighty-three feet in length, and twenty in height.

The Ornaments of this Room are masterly: They consist chiefly of the most elegant and highly-finished Stucco, by the late and present Mr. Roberts; the Designs of which are admirably adapted to the purposes of the place, and merit peculiar notice.

On the north side are seven Recesses, one of which is the entrance from the Hall, and the other six are filled with elegant Book-cases, over which are curious Medallions of Cicero, Plato, Thucydides, Homer, Shakespeare, and Inigo Jones: In this side are also two superb Chimney-pieces, by Carter, composed of the Statuary and rich verd antique Marble. The Entrances at each end are formed to correspond with the other Recesses; the semicircular Arches over which, as well as that leading from the Hall, are ornamented in Stucco with Fables from Æsop, admirably executed; and a Medallion of the same kind over each Chimney. The south side, which fronts the Garden, consists of eight magnificent windows, with a pair of folding Glass Doors, which open to the Terras, and afford a most delightful and extensive Prospect.

The Cieling, which is entirely plain, is supported by Columns of the Corinthian Order, and is encompassed by an exceeding rich Ionic Entablature. This Room is likewise enriched by pendant Ornaments, in alto relievo, of Still-life, Military, Musical, and Mathematical Instruments; with a judicious Mixture of Fruit and Flowers.

The LESSER DRAWING-ROOM,

IS furnished with Genoa Flowered Damask, and has a Chimney-piece of fine Marble, and very curious workmanship. The Cieling and Cove are in fret-work
Com-

Compartments, ornamented with Birds, Foliages, and Festoons of Flowers, exceeding bold, and of high relief.

The GREAT DRAWING-ROOM.

THIS Apartment is forty seven feet in length, by twenty-five in breadth, and twenty in height. It is furnished with most exquisite Tapestry, which for Colour as well as Expression, must engage the attention of the Curious. This Tapestry, which is the work of Vanderborght, represents the Four Quarters of the World, well expressed by Assemblages of the Natives, in their various Habits and Employments, except Europe, which is in Masquerade. Over the four doors are the Seasons and Elements painted in a very peculiar style. These figures, in *Claro Oscuro*, are of inestimable value, and appear as if starting from the Canvas. From the vast expression, yet exceeding light tint of these Pieces, the Spectator is, at first sight ready to pronounce them *Bas Reliefs* in white Marble, and must be surprized on discovering the deception.

The Chimney-piece is extremely superb, composed of rich Egyptian and Statuary Marble, executed by Carters; nor is the Grate it contains in any wise inferior, being of steel highly polished, and finished with exquisite art. The Cornice is supported by highly carved and polished Figures of Ceres and Flora, about five feet high: The Drapery of these Figures, one in the ancient, the other in the modern style, as well as their Attitudes, are peculiarly striking and expressive. In the centre of the Freeze is a raised Tablet of the Choice of Hercules. Over it is a Painting by Cornelius Van Orley, of the Destruction of Pharaoh and his Host in the Red Sea. — Suitable to the other Ornaments of this apartment, the Ceiling consists of representations of the Four Quarters of the World, with the Elements and Seasons in Stucco, interspersed with Fables and other Decorations; and surrounded by a full enriched Corinthian Entablature. —

On the opposite side to the Chimney-Pieces are two superb Glasses, of one plate each, upwards of four feet in breadth, and nine feet high.—Under these glasses are two rich Tables of Egyptian Marble, upon gilt and carved frames; and on the other Piers are two Girandoles of exquisite workmanship, by Ansell.

The Proportion, Decorations, and Furniture, of this Apartment, render it one of the most elegant Rooms in this Kingdom. The Settees and Chairs are richly carved and gilt, the seats of which are covered with Needlework in silk, representing different bunches of Flowers: here are also two curious Fire-screens, by the same hand as the Tapestry; one exhibits a Dutch Merriment, the other Sportsmen returned from shooting, with their Game.

The MUSICK PARLOUR,

IS a small neat Room, with a light and well executed Cieling.

The BEST DINING PARLOUR.

A VERY commodious Apartment, of twenty-seven feet by twenty-five. The Walls, with the Cove and Cieling, are decorated with varied compartments of highly finished Ornaments, in Stucco. Over the Chimney, (which is an exceeding rich Carving in Wood, by Snetzler) is a Portrait of the late Duke of Shrewsbury.

The Environs, or Gardens, are laid out with great judgment. A variety of beautiful Scenes strike the Spectator in a most agreeable succession. With very little appearance of Art, Nature has received much assistance from Taste. To the South West, lofty trees afford a most refreshing shade, interspersed with Openings edged with Flowers. Eastward, a small stream is improved into
a winding

a winding River, broke by Cascades, and whose banks are adorned with Seats and a curious Fancy-building called

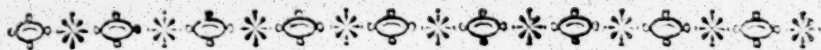
The MOSS HOUSE.

THIS Edifice is covered with Reeds, and constructed of rustic Oak; the inside is lined with Moss of various colours, and the floor is paved in Mosaic-work, with horse's teeth polished. Upon entering this Building we have a striking view of two Cascades, which afford an agreeable surprize.

This piece of Water is crossed by a stone Bridge, under which is an Engine that supplies the house with water; and above it, at the distance of about four hundred paces, is the most natural, if not the most striking of the Cascades found here. It is built with Petrefaction, and other curious Stones; and upon the Top is a Terrace, planted on each side with Flowering Shrubs.

From this Bridge, in another direction, through a pleasant Grove, we ascend to a beautiful Serpentine Walk, also planted with Flowering Shrubs on each side, that terminates in an octagon Bowling-Green, where we command eight extensive, different, and most delightful Prospects.

In a word, this noble Seat, whether we consider the advantage of its situation, the elegance of the structure, or the various specimens of exquisite Art with which the Apartments of it are embellished, will amply repay the curious Spectator for the trouble he may have in diverting his course out of the strait road, in order to obtain a view of it.



Nuneham-Courtenay,

The SEAT of

The EARL of HARCOURT.

AT the General Survey this Manour belonged to Richard de Curcy: afterwards to the Family of Riparys, or Redvers. Mary, youngest daughter of Wm. de Redvers, Earl of Devon, (who, as well as his uncle William, was surnamed de Vernon,) married Robert de Courtenay, Baron of Okehampton, in 1214.—It is probable that by this marriage the Manor of Nuneham passed into the Family of Courtenay, and thence assumed the Name of Nuneham-Courtenay.

After them succeeded (the Pollards) Sir John Pollard of Devon. From thence it came to — Audley of the Court of Wards, called the Rich Audley.

From him to Robert Wright, Bishop of Litchfield, whose Son, Calvert Wright, sold it to John Robinson, of London, Merchant (temp. Ol. Cromwell) Knighted in 1660, by King Charles II, and made Lieutenant of the Tower.

From the Robinsons it descended to David Earl of Wemys, (who married Mary, daughter and Coheir of Sir John Robinson, Baronet,) from whom it was purchased in the year 1710, by Simon; first Lord Harcourt, Lord High Chancellor of England.

The House was built by the late Earl, but has since been much altered and enlarged (by the addition of a Court of Offices, &c.) according to the plans of Mr. Brown: it stands in a Park of six miles and an half in circumference

circumference, well wooded, and containing near twelve hundred acres, in which "are Scenes* worthy of the bold pencil of *Rubens*, or to be subjects for the tranquil sunshines of *Claude le Lorrain*." The Gardens contain thirty-eight acres, and (except the Terrace and Flower Garden) were laid out by Mr. *Brooken*.

From the Center Window of the Breakfast Room, round the south side of the Garden, and back again, is half a mile and sixteen poles.

From the same place along the Terrace, round the Hill, at the termination of it and back again, is a mile and a furlong.

In entering the House you pass thro' a Vestibule, which is ornamented with Doric Columns, and casts of Antique Statues; and ascend by an oval Geometrical Stair-case, to

The S A L O N,

Thirty feet by 16, and 18 and a half high, hung with blue damask, and the following Pictures:

OVER one of the chimnies, *Susanna and the Elders*, by *Annibale Carracci*.

Over the other, *Two Beggar Boys*, by *Murillio*: It came from *Penrhurst*.

The following eight Heads hang on either Side of them.

William fifth Lord Paget, by *Vandyk*.

Lady Ann Finch, second Daughter of Sir Thomas Finch, Bart. and first Earl of Winchelsea, Wife to Sir William Waller, General of the Parliament Army in the Civil War, by *Vandyk*.

A Portrait of one of the Harcourt Family, by *Mirrevelt*.

George Simon Viscount Nuneham, (now Earl of Harcourt) at the age of 17, by Sir *Joshua Reynolds*; capital.

* See Mr. *Walpole's* Anecdotes of Painters, Octavo Edition, Volume the second, page 145.

Another Portrait of one of the Harcourt Family, which, as well as the former, was a present from Harcourt Powell, Esq.

Philip Duc de Vendome (grand Prêur in 1710) by *Pierre Mignard*; a present from the Honourable Horace Walpole.

Sir Richard Weston, Earl of Portland, Lord High Treasurer in the reign of King Charles the First; an old copy from Vandyk.

Philip Earl of Pembroke and Montgomery, after Vandyk, by *Old Stone*.

Over the center door, a Nymph with Cupids, representing Evening, by *Valerio Castelli*.

Over the other two doors, Aubrey Vere, twentieth and last Earl of Oxford of that house, by *Walker*.

Baron Rhynwick, by *Mirevelt*: the Hands remarkably fine.

At one end of the room, Henrietta Maria, Queen to King Charles the First, by *Vandyk*.

Under it, The Nativity, by *Pietro da Pietri*.

At the other end of the room, Lady Mary Tufton, fifth daughter of John, second Earl of Thanet, first wife to Sir William Walter, Bart. of Sariden in Oxfordshire, by Sir *Peter Lely*.

Under it, Dead Game, by *Fytt*, from the Collection of Mr. *Bagnols*; very fine.

The ANTE-ROOM

Twenty-four feet by 15, and 18 and a half high.

OVER the chimney, Louis the Fourteenth, by *Pierre Mignard*.

Over one arch, a View of part of the Quay and Bay of Naples, by *Gaspar Occhiali*.

Over the other arch, a View of part of Rome and the Tiber, by *the same Hand*.

Under

Under them, Two Heads, by *Cornelius Jansen*.

At one end of the room, King William Hunting, with several Figures, by *Wooton*.

Sir William Waller, Knt. the Parliament General, Son of Sir Thomas Waller, Constable of Dover Castle, and Margaret, daughter of Sampson Lennard, Lord Dacre, by *Walker*; a present from the Lady Dowager Vernon.

A Landscape with Cattle, by *Rogman*.

At the other end, a Ruined Bridge, with Figures, by *Crabtree*.

Under it the two following Pictures, Christ driving the Money-Changers out of the Temple, on marble, by *Eassan*, from the collection of Dr. Peters.

The Holy Family, by *Albano*.

Over one door, The Hon. Simon Harcourt, only son of Simon first Viscount Harcourt, by Sir *Godfrey Kneller*.

Over the other door, Elizabeth, daughter of John Evelyn, Esq. of Wooton in Surrey, his wife, by *Dahl*.

P A S S A G E.

Over the doors, A Boar and Stag Hunt, by *Oudry*.

The LIBRARY

Thirty-two feet 4 by 19, and 14 feet 4 inches high.

Over the chimney, Mr. Rowe, by *Kneller*; it belonged to Jacob Tonson the bookseller.

Mr. Prior, by *Dahl*.

Mrs. Siddons, in the character of Isabella in the Fatal Marriage, by *Hamilton*.

Mr. John Philips, by *Riley*.

Mrs. Pritchard, in the character of Hermione in the Winter's Tale, scene the last, by *Pine*.

Mr. Whitehead, Poet Laureat, by *Wilson*.

Mr. Pope, by *Kneller*; a present from the former to the first Lord Harcourt.

Shakespear, by *Vandergucht*, after the original in the possession of the Duke of Chandos; the only authentic one.

J. J. Rosseau,

J. J. Rousseau, by *Gogain*, after Ramsay, and since altered from his bust.

A Cast in Plaster, bronzed, of the same, from the mould taken off his face after his death.

The Hon. Horace Walpole, youngest son of Sir Robert Walpole, Knight of the Garter, and Earl of Orford, by *Gogain*, after Ramsay.

Mr. Mason, by *Doughty*.

Within the RECESS.

Sir Isaac Newton, by *Zeeman*.

Sir Walter Raleigh.

Beaumont.

Over one door, Architecture, with figures, by *Viviani*.

Over the other, The Cascade of Terni, in Italy, by *Horizonti*.

The EATING-ROOM,

Thirty-three feet by 24, and 18 and a half high.

THE Chimney-piece was designed by *Stuart*, over which hangs a picture by *Sir Joshua Reynolds* of the present Earl and Countess (Elizabeth, second daughter of George Venables Vernon, first Lord Vernon) in the Coronation Robes, and of the Hon. Wm. Harcourt, youngest son of the late Earl, in the uniform of Aid-de-Camp to the King.

On one side of the chimney, a fine Landscape, with a Water Fall, by *Ruyjsdaal*; the Figures by *Wouvermans*.—Under it, a Landscape, by *Claude le Lorrain*.

On the other side, Dogs and Dead Game, very fine, by *Snyder*.—Under it, a Landscape, by *Ruyjsdaal*.

Over one door, Elizabeth, daughter of King James the First, Electress Palatine, and Queen of Bohemia, by *Hondthorst*; a present from her to Sir Simon Harcourt.

Over the other door, A Boy with a Vase of Flowers, an Asp biting his finger, by *Murillio*: from the collection of Sir Paul Methuen; a present from Dr. Jones, Bishop of Kilmore.

At one end of the room, Two Views of the Ruins of Rome, &c. with Figures, Antique Statues, Vases, and Bas-Reliefs, by *Paolo Panini*; painted for the late Earl.

A large Landscape, by *Rosa da Tivoli*.

Under them the Four following Pictures:

A Landscape, by *Swanvelt*.

Two Fruit pieces, by *Michael Angelo Campidoglio*.

A Landscape, with Figures, by *Solomon Ruysdaal*.

A Landscape, by *Gasparo Poussin*.

At the other end, The Meeting of Ulysses and Nausicaa, very capital, by *Salvator Rosa*; a present to the late Earl, from the Duke de Harcourt.

Two other Pieces of Ruins, by *Panini*.

Under them the three following Pictures:

Noah and his Family preparing to enter the Ark, by *Imperiali*.

A Farm-Yard, with Figures and Cattle, by *Murillio*; from the Collection of Mr. *Bagnols*.

A Landscape, with a Cottage, by *Decker*.

The OCTAGON DRAWING-ROOM,

Thirty feet by 24, and 18 and a half high, hung with blue damask, and the following Pictures:

ON one side of the chimney, The Holy Family, a celebrated Picture, by *Barocci*, known by the Name of la Madona della Gatta, from the Cat in one Corner. It has been etched by *Himself*, and was in the Collection of the Earl of Pomfret. — Under it, The Madonna and Child, very beautiful, by *Guido*; bought out of the Hôtel de Hautfort at Paris.

On the other side, The Nativity, by *Bronzino*.

Under it, St. John Preaching in the Wilderness, by *Albano*, from the Collection of the Earl of Waldegrave.

Mars, Venus, and Cupids, by *Nicolo Poussin*, very capital, from the Collection of Mr. *Furnese*. — Under it the three following Pictures,

A beautiful

A beautiful Picture of Ruins, with Figures, by *Filippo Laura*; from the Collection of Dr. Mead.

A Landscape, with Figures and Cattle, by *Bergem*; a present from Sir John Blaquiere, K. B.

A Landscape, by *Taverner*, beautiful and very rare; a present from Miss Fauquier.

Moses Sweetening the Waters of Meriba, by *Nicolo Poussin*: The Figures larger, and more highly coloured than those of that Master's usually are. Under it the Three following Pictures,

Another Picture of Ruins, by *the same Hand*, and from the same Collection as the former.

A View of the Rhine, by *Voserman*, very rare.

An Evening, with a Shepherd and Sheep, highly finished, by *Bamboccio*.

The following Eight Pictures hang on either side of the Doors, and are small:

The Trinity, painted on a gold ground, by *Andrea del Sarto*; a present to the late Earl from Mr. Knapton.

Spring, with four Cupids, a beautiful Picture, by *Filippo Laura*; a present from William Fauquier, Esq.

St. Cecilia lying Dead, and two Boy-Angels, exquisitely painted, by *Dominichino*.

Christ crowned with Thorns, by *Alleffandro Veronese*.

The Holy Family, by *Rottenhamer*, in the Style of the Old Italian Masters; from the Collection of Mr. Fauquier.

A most lively Portrait of Sofonisba Angusciola, by *Herself*, very rare; from the Collection of Mr. Bagnols.

Two highly finished Views of the Rhine, by *Old Giffierre*.

The Great DRAWING-ROOM,

Forty-nine feet by 24, and 18 and a half high.

THE Cieling was designed by *Stuart*, the Chimney-Piece by *Paul Sandby*: It is hung with Crimson Damask, and the following Pictures:

At one end of the room, Two large and fine Landscapes, by *Van Artois*; the Figures by *Teniers*.—Under them the three following Pictures:

Maria, Duchess of Gloucester, second daughter of the Right Honourable Sir Edward Walpole, K. B. and widow of James second Earl of Waldegrave, a capital Portrait, by Sir *Joshua Reynolds*.

A Landscape, with a Cart overturning by Moon-light. a capital Picture, by *Rubens*, well known by Bolfwaert's Print, called la Charette Embourbeé; from the Collection of the Comte de Guiche at Paris.

A Landscape, with Figures, a perfect Picture of *Both*.

On one side of the chimney, Saint Margaret, whole-length, a most capital Picture, by *Titian*; it was in the Collection of King Charles the First, and has been etched by *Hugh Howard* (the Painter.)

Under it the three following Pictures, A very fine Landscape, with Figures, by *Nicolo Poussin*; from the Collection of Mr. Houlditch. It has been engraved by *Vivares*.

A Landscape, with Ruins, beautiful, by *Patel*; from the Collection of Mons. de la Live at Paris.

A fine and bright Landscape, with Buildings, by *Gaspard Poussin*, the figures by *Nicolo*.

On the other side, A Landscape, with large Figures, by *Francisco Bolognese*.

Under it the three following Pictures, a Landscape, with Figures and Cattle, by *Rubens* (or *Van Uden*.)

A Landscape, with Figures and Cattle, by *Cuyf*; from the Collection of Lord Kingland, at Dublin.

A Moon-light on the Water, a perfect Picture of *Vander Neer*.

At the other end of the room, two other large Landscapes, by *Van Actois*, the Figures in one of them, by *Teniers*; from the Collection of Mr. Bagnols.

Under them the three following Pictures :

The Holy Family, by *le Sueur*, very fine.

Louis the Fourteenth on Horseback, attended by his Court; the Prince de Condé on a dark-grey Horse, Monsieur de Turenne on a dun one, immediately behind the King, by *Vander Meulen*.

An Entertainment on the Texel, with English and Dutch Yachts, a capital, *Vander Veldt*. The

The P A S S A G E.

William de Harcourt, Knt. son of Robert, and Isabel who brought the Manor of Stanton into the Harcourt family, (daughter and heir to Richard de Camvil:) he adhered to King John in the Barons Wars, was at the siege of Damietta in the Holy Land, 1216, and Governor of Tamworth-Castle, 1219. He married, by appointment of the said King, Alice, first daughter and co-heir of Thomas Noel. *From his tomb in Worcester Cathedral.*

Maud, daughter of John Lord Grey, of Rotherfield, widow of John Lord Botetort, and wife to Thomas de Harcourt, Knt. son of Sir William and Johanna, daughter of Richard Ld. Grey, of Codnor. Obi. 17th of Richard II. *From her tomb at Stanton-Harcourt.*

Robert Harcourt, Knt. son of Thomas and Joan, daughter of Sir Robert Francis: He was Sheriff of Leicester and Warwickshire, 1445; Governor of Vernon, &c. in Normandy 1446, and elected High Steward of the University of Oxford the same year; Knight of the Garter, in the third year of Edward IV. Commissioner with the Earl of Warwick, and others, for the Treaty between England and France, 1467. Slain by the Staffords of the Lancastrian party, 1471. *From his tomb at Stanton-Harcourt.*

Michael son of Sir Walter Harcourt; he commanded one of his brother Robert's ships in Sir W. Raleigh's Expedition.

Under it, A very ancient portrait of King Henry VI. a present from Mrs. Wetenhall.

Margaret, daughter of Sir John Byron, and widow of Sir William Atherton, wife to Sir Robert Harcourt, Knight of the Garter, as represented on her tomb at Stanton-Harcourt, with the Garter with its motto, above the elbow of the left arm. There are but two other similar instances known of ladies wearing the insignia of that order, viz. that of Constance, daughter of John Holland, Earl of Huntingdon and Duke of Exeter, first married to Thomas Mowbray, Duke of Norfolk, and secondly to Sir

John Gray, Knight of the Garter, (temp. Henry V.) and Earl of Tankerville, in Normandy, on her tomb, (now defaced) in the church of St. Katherine, near the Tower. — And that of Alice, daughter of Thomas Chaucer, wife to William de la Pole, Earl of Suffolk, in the church of Ewelme in Oxfordshire.*

Robert Harcourt, Knight of the Bath 1495, and Banneret 1497, son of Sir John, and Anne daughter of Sir John Norris: he was Standard-bearer to King Henry VII. at the battle of Bosworth. *From his tomb at Stanton-Harcourt.*

Frederick, second son of Sir Simon Harcourt.

Under these, Six Views in water colours of the Porter's Lodge, of the Chapel, of the old Kitchen, and of the Parish Church of Stanton-Harcourt, by *Dobbins*. And a view of the Ruins of the Hall in the Archi-Episcopal Palace of Mayfield in Suffex, by *Lambert*; a present from Miss Hay.

Over one door, Elizabeth, eldest daughter of the Hon. Simon Harcourt, by *Zeeman*.

Over the other, Anne, eldest daughter of Simon first Viscount Harcourt, wife to John Barlow, Esq. of Slebeck in Pembrokehire.

The KING's BED-CHAMBER,

32 feet 4 by 20 ft. 6, and 14 ft. 4 inches high; the Bed and Hangings of Crimson Velvet. The Pictures as follow:

OVER the chimney-piece, which was designed by Stuart, Simon Lord Harcourt, Lord High Chancellor, (afterwards Viscount) only son of Sir Philip, by Sir *Godfrey Kneller*.

The Rt. Hon. Sir Simon Harcourt, eldest son of Robert; he was Governor of Dublin in the year 1642, and was killed at the Siege of Carrick Main in 1643, by *Mirevelt*.

Ann, daughter of William fourth Lord Paget, wife to Sir Simon Harcourt, married secondly to Sir William Waller, by Mrs. *Beale*.

* See Ashmole's History of the Garter — *Anstis* — and Anthony Wood.

Simon, only son of Simon first Lord Viscount Harcourt, painted at Paris, by *Le Ecl*; it belonged to Mr. Prior.

Mary, eldest daughter of William Danby, Esq. of Swinton in Yorkshire, wife to the Hon. William Harcourt, by *Opie*, after Sir Joshua Reynolds.

Simon Earl of Harcourt, in the Robes of the Lord Lieutenant of Ireland, the Head by *Hunter* of Dublin, the drapery and back ground by *Doughty*.

Rebecca, daughter and heir of Charles le Bas, Esq. of Pipwell Abbey, in Northamptonshire, by Mary, daughter and coheir of Sir Samuel Moyer, Bart. wife to Simon Earl of Harcourt, in the Coronation Robes, by *Knapton*.

Frances, daughter of Geoffry Vere, fourth son of John Earl of Oxford, and sister to Sir Francis Vere, and Horace Lord Vere of Tilbury; wife to Robert Harcourt.

Robert Harcourt, eldest son of Sir Walter; he was the principal adventurer with Sir Walter Raleigh, in his Voyage to Guiana, and at his own expence built and fitted out three Ships for that expedition.

Over one of the doors, Sir Philip Harcourt, eldest son of Sir Simon, by *Gogain*, from a miniature by Mrs. Beale.

Over the other door, Ann, his wife, daughter of Sir William Waller, by Lady *Ann Finch*. — Also a copy from Mrs. Beale, by *the same Hand*.

The QUEEN'S DRESSING-ROOM.

OVER the chimney, a Turkish army on its March in Egypt, by *Wyck*.

Over one door, Henrietta Jane Speed, wife to the Comte de Viry, by *Falconet*.

Over the other, George Buffy Villiers, fourth Earl of Jersey, by *Brompton*, after Angelica Kauffman.

Elizabeth, daughter of Simon, Earl of Harcourt, wife to Sir Wm. Lee, Bart. of Hartwell in Buckinghamshire.

On either side of the Cabinet are the six following small Pictures:

A Head of Nicholas Fuller, a noted counsellor at law, and champion of the Puritans; he died in prison 1619.
By *Marc Garrard*.

A Head

A Head of Sir Francis Wallingham.

View of the Temple of Vesta at Tivoli, } by *Gaspar Oc-*
Ditto of the Amphitheatre at Rome, } *chiali.*

A Cupid in Crayons, by *Miss Read*; a present from her.

An Old Man's Head, by *Latterel.*

On one side of the chimney, King James I. by *Marc Garrard*: Under it, Wm. Henry D. of Gloucester, in the Robes of the Garter, by *Opie*. A present from the Duke.

On the other side, Lettice, daughter and co-heir of Henry Knollis, Esq. son of Sir Francis Knollis, Knight of the Garter, wife to William fourth Lord Paget.

Under it, Georgiana, daughter of the Right Honourable Stephen Pointz, Esq. wife to John first Lord Spencer; by *Gogain*, after *Gainsborough*.

On one side of the window, Mary daughter of Sir Wm. Waller. — Under it, Mary daughter of Richard Spencer, Esq. of Derbyshire, and wife to Wm. Jennings, Esq. of Long Wittenham in Berks.

On the other side, A Nymph and Satyr, after *Jordaens*. Christ and St. John with a lamb, after *Rubens*, by *one of his Scholars*.

A Silver Censer, a Medal, and a Pearl Necklace, by *Roesstraten*.

A Head of Mr. Addison, in Crayons.

Opposite the chimney, Giles Bruges, third Lord Chandos. A present from the Hon. Horace Walpole: it came from Weston, (Mr. Sheldon's).

A Sea-port, with a ruined Tower, and a piece of Ruins with a View of Rome at a distance, both of them by *Tempesta da Genoa*. Under them, A Battle, by *Wyck*.

A Woman on Horseback, with several Figures and various Animals, by *Watteau*.

The KING'S DRESSING-ROOM.

Over the chimney, Sarah, daughter of Richard Jennings, Esq. of Sandridge in Hertfordshire; wife to John Churchill first Duke of Marlborough, by *Kneller*; a present from her to the first Lord Harcourt,

John

John Sotherton, baron of the Exchequer, reign of Queen Elizabeth. Under it,

—— Joliffe, Esq. father to Lady Moyer, by *Sir Peter Lely*.

—— Witham, Esq. by *Cornelius Jansen*.

A Sea-port with Figures, an old copy from Claude le Lorrain.

Mrs. Witham.

Under them, Lady Moyer, in the character of St. Katherine.

Sir Samuel Moyer, Bart. by *Riley*.

Opposite the chimney, Dogs, Dead Game, and Fruit, by *Snyder*.

Under it, A Landscape, by *Wotton*.—On either side of it,

A Landscape, by *Deane*.

Ditto, *Italian*.

Mary, daughter of Brigadier General Le Pel, wife to John Lord Haivey, Baron of Ickworth, eldest son of John first Earl of Bristol of that Family.² Painted at Paris; a present from the Hon. Horace Walpole.

Richard Grenville, (afterwards Earl Temple) at the age of Nineteen, by *Rosalba*. A Legacy from Anna Chamber, late Countess Temple.

A Landscape, by *Wotton*, in his best manner.

Ditto, unfinished.

A Landscape, by *Ermels*, a present from Sir John Blaquiere, K. B.

A Herdsman with Cattle, by *Peter Vander Leuw*; from the Collection of Mr. Bagnols.

On one side of the window, Charles Samborne Le Bas, Esquire.

A Favourite Dog, by *Falconet*.

Mary, eldest daughter and coheir of Sir Samuel Moyer, Bart. wife to Mr. Le Bas.

On the other side, Bacchus and Ariadne, an old copy from Andrea Sacchi.

Mrs. Pauncefort, second daughter of Sir Sam. Moyer.

Over the door, A Head, by *Kneller*.

The FLOWER-GARDEN.

THIS small spot contains only about an acre and a quarter; but from the irregularity of its form, the inequality of the ground, and the disposition of the trees, it appears of considerable extent: The Boundary is concealed by a deep Plantation of Shrubs, which unites with the surrounding Forest Trees that stand in the Park. The Garden is laid out in Patches of Flowers and Clumps of Shrubs, of unequal dimensions, and various shapes, and a Gravel Walk leads round it, to the different Buildings and Buis, on which are the following Inscriptions:

At the entrance, under the Pediment of a Doric Gate, is inscribed the following Sentence from J. J. Rousseau, (in allusion to the Flowers:)

Si l'auteur de la Nature est grand dans les grandes choses, il est tres grans dans les petites.

Fronting the Gate is a Bust of FLORA on a Term:

Here springs the Violet all newe,
And fresh Perwinke riche of hewe;
And Flouris yalowe, white, and rede
Such plenti grew ther ner in mede:
Full gai is all the grounde, and queint
And poudrid, as men had it pient,
With many a fresh and sondry Floure
That castin up ful gode favoure.

CHAUCER.

Turning to the right a Bust of COWLEY, with the following Inscription:

When Epicurus to the World had taught,
That Pleasure was the chiefeest good,
His Life he to his Doctrine brought,
And in a garden's shade, that sovereign good he sought.

COWLEY.

In a more wild and retired part of the Walk (with a high Shrubbery on either side of it) which leads through detached trees to the Grotta, are Busts of Cato

of

of Utica, and of Jean Jacques Rousseau, with the following Inscriptions :

C A T O.

A'ce nom saint, & auguste, tout ami de la vertu
Doit mettre le front dans la poussière, & honorer
En silence la memoire du plus grand des hommes.

J. J. ROUSSEAU,

R O U S S E A U.

Say, is thy honest Heart to Virtue warm !
Can Genius animate thy feeling Breast !
Approach, behold this venerable Form,
'Tis Rousseau, let thy Bosom speak the rest.

BK. BOOTHBY, Esq.

The G R O T T A.

COMPOSED of rough stones, intermixed with spars and petrifications, to imitate a natural Cavern, and the front partially concealed by Ivy and a variety of Rock Plants : In one corner of the Grotta, on a piece of white Marble of an irregular form, are inscribed these Verses from the Comus of Milton :

Musing Meditation most affects
The pensive secrecy of desert Cell,
And Wisdom's self
Oft seeks to sweet retired Solitude,
Where with her best nurse, Contemplation,
She plumes her feathers, and lets grow her wings,
That in the various Bufile of Resort,
Were all too ruffled, and sometimes impair'd.

Proceeding through a continuation of the same Shrubbery, (which appears to grow on rocky ground) after having passed the Bust of Locke, you look over the widest part of the Garden, and see the Dome of the Church above the trees in the opposite boundary.

L O C K E,

Who made the whole internal world his own,
 And shew'd confefs'd to Reason's purged Eye,
 That Nature's first best Gift, was Liberty.

(The first Line is from Thompson, part of the second,
 and the whole of the third, from Mason.)

The TEMPLE of FLORA.

THE design taken from a Doric Portico at Athens:
 in the center of the back wall is a Medallion of Flora,
 from the Antique, in white Marble, and under it this
 Inscription from Ariosto:

Vaghi boschetti di soavi Allori,
 Di Palme, e d'amenissime Mortelle,
 Cedri, & Aranci, c'havean frutti e fiori,
 Contesti in varie forme e tutte belle,
 Facean riparo a i fervidi calori
 Di giorni estivi con lor spesse ombrelle:
 E tra quei rami con sicuri voli,
 Cantando se ne giano i Rossignoli.

A Bust of FAUNUS on one side of the Temple.

Faunus would oft, as Horace sings,
 Delighted with *his* rural seats,
 Forsake Arcadia's groves and springs,
 For soft Lueretile's retreats.
 'Twas Beauty charm'd, what wonder then,
 Enamour'd of a fairer scene,
 The changeful God should change again,
 And *here*, for ever fix his reign!

WM. WHITEHEAD, Esq.

A Bust of PAN on the other side.

Here universal Pan,
 Knit with the Graces, and the hours in dance,
 Leads on th' eternal Spring. MILTON.

Bust

Bust of VENUS.

Thee Goddess, thee the clouds and tempests fear,
 And at thy pleasing presence disappear:
 For thee the land in fragrant flow'rs is dress'd.

DRYDEN, from Lucretius.

Bust of APOLLO.

Lucido Dio,
 Per cul i'April florisce.

METASTATIO.

The BOWER

IS a square Building twelve feet by ten, the Cieling is coved, and the whole painted green: the Front is covered with a Treillage of the same colour, against which are planted Roses, Woodbines, Jessamines, and several kinds of Creepers, and appears like three Arches cut through the Shrubby: within is a cast of Cupid and Psyche from the Antique, and on a Tablet above the center arch, are inscribed the following Verses:

Fair Quiet have I found thee here,
 With Innocence thy sister dear!
 Mistaken long, I sought thee then,
 In busy companies of Men,
 Your sacred Plants, at length I know,
 Will only in Retirement grow.
 Society is all but rude,
 To this delicious Solitude,
 Where all the Flowers, and Trees do close
 To weave the Garland of Repose.

AND. MARVELL.

Bust of PRIOR.

See, Friend, in some few fleeting Hours,
 See yonder what a change is made!
 Ah me! the blooming pride of May,
 And that of beauty are but one;
 At morn, both flourish, bright and gay,
 Both fade at evening, pale and gone.]

The

The URN,

PLACED on an altar, encircled with cypresses, stands within a recess in the Shrubbery that surrounds the Garden. The Bank that rises behind is planted with Flowers, and a Weeping Willow, large Weymouth Pines, and other Evergreens, form the back ground.

Sacred

To the Memory of FRANCES POOLE,
Viscountess Palmerston.

Here shall our ling'ring footsteps oft be found,
This is her shrine, and consecrates the Ground.
Here living sweets around her altar rise,
And breathe perpetual incense to the skies.

Here too the thoughtless and the young may tread,
Who shun the drearier mansions of the dead;
May here be taught what worth the world has known.
Her wit, her sense, her virtues were her own;
To her peculiar — and for ever lost
To those who knew, and therefore lov'd her most.

O! if kind Pity steal on Virtue's eye,
Check not the tear, nor stop the useful sigh;
From soft Humanity's ingenuous flame
A wish may rise to emulate her fame,
And some faint image of her worth restore,
When those, who now lament her, are no more.

George Simon Harcourt, and the Hon. Elizabeth Vernon, Viscount and Viscountess Nuneham, erected this Urn in the year 1771.

WILLIAM WHITEHEAD, Esq. Poet-Laureat,
wrote the Verses.

The CONSERVATORY

Fifty feet by 15,

IS planted with bergamont, cedrati, limoncelli, and orange-trees of various kinds and sizes. In summer, the front, sides, and roof of the building are entirely removed, and the trees appear to stand in the natural ground—the back wall is covered with a treillage, against
which

which are planted lemon, citron, and pomegranate-trees, intermixed with all the different sort of jessamines.

The Statue of HEBE

Terminates the principal glade, and fronts the Temple of Flora: it is backed by a large clump of shrubs, which forms a collection of all such ever-greens as flourish in the open Air.

On the Pedestal of the Statue are the following Verses:

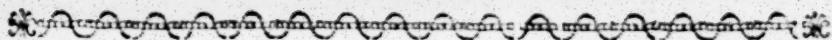
Hebe, from thy cup divine,
Shed, O shed! nectareous dew,
Here o'er Nature's living shrine,
Th' immortal drops diffuse:
Here while every bloom's display'd,
Shining fair in vernal pride,
Catch the colours e'er they fade,
And check the green blood's ebbing tide,
'Till youth eternal like thine own prevail,
Safe from the night's damp wing or day's insidious gale:
W. WHITEHEAD, Esq.

The CHURCH

IS a beautiful building of the Ionic Order, in the style of an Antique Temple: it was erected in the year 1764, at the sole expence of Simon Earl of Harcourt, who gave the original design, which afterwards received a small alteration from Mr. Stuart.

The principal Portico, which consists of Six Columns, has no communication with the Church, but serves for a seat in the Garden; the publick entrance is on the opposite side, and that to the family closet through the Semi-circular Portico at the West end. The inside has been furnished and decorated by the present Earl. The Altarpiece, which represents the Parable of the good Samaritan, was designed and painted by Mr. Mason.

The Piece of Tapestry at the West end, (which is framed like a picture) represents the Chiefs of the Twelve Tribes of Israel at the Passover.



T H E

House and Gardens at STOW,

The S E A T of the

Right Hon. the Marquis of BUCKINGHAM.

BY a noble Flight of Steps, designed by *Signor Borra*, ornamented with Stone Balustrades, we ascend to

The S A L O O N,

WHICH is a grand Apartment hung with fine Tapestry, representing the Functions of the Cavalry. The Dimensions of this Room are 43 feet by 22; the Furniture, Crimson: and it is ornamented with two marble Busts, a rich French Cabinet, and fine China Jars.

The P I C T U R E S are

1. A Landscape.
2. Is a Flower-piece.
3. A Fruit-piece.

The H A L L.

THIS is a spacious Room, 36 feet by 22 and a half designed and painted by Kent. Its Cieling is enriched with the Signs of the Zodiac; and the Walls are adorned with Festoons of Flowers, &c.

Over the Chimney is a curious Piece of Alto Relievo; the Story of which is Darius's Tent: Here are also eleven marble Busts properly disposed, and a Statue of Narcissus.

The

The DINING ROOM.

THIS is a well proportioned Apartment, 30 feet by 21, in which are the following Paintings, viz.

Two large Landscapes, by Horizonti.

Two small ditto, by Loton.

A Dancing at the Duke of Mantua's Marriage, by Tintoretto.

A Landscape, by Claude Lorain.

A small ditto of Acis and Galatea, by Mille.

A large Picture of young Bacchanals.

A Sea Port, by a Flemish Master.

A Landscape with Figures and Cattle, by Bassan.

A ditto, with a Mill.

Vulcan and Venus.

The Marriage at Cana, by Bassan.

Moses burying the Ægyptian, by Poussin.

A Bed Chamber, with two Dressing Rooms.

THE Hangings, Bed, and Furniture of this Apartment are rich crimson Cashmere; and over the Chimney is a full length Portrait of the late Countess of Dorset.

In the first Dressing Room, a Piece of Still Life over the chimney.

In the Second, a fine Cabinet, and over the Chimney, Prince Henry at full length.

The Grand STAIR CASE.

THIS Stair Case is ornamented with Iron Work, and enriched with three Ceiling-pieces, painted by Sclater, viz.

1. Justice and Peace.

2. Fame and Victory.

3. Plenty and Concomitancy.

The Walls are also adorned with military pieces.

The CHAPEL,

WHICH is wainscoted with Cedar, has a Gallery of the same, hung with Crimson Velvet, under which are
Seats.

Seats for the Servants. Its Dimensions are 37 feet by 20 feet 10 inches, and 26 feet high.

Over the Communion Table is a fine Painting of the Resurrection, by Tintoretto; and over that is the King's Arms, richly carved and ornamented.

Above the Cedar Wainscot are the following Paintings at full length, viz.

1. Moses and Aaron.
2. St. Peter and St. Paul.
3. The Four Evangelists.
4. The Ascension.
5. Baptism.
6. The Salutation of the Virgin Mary.

The Cieling is the same as at the Chapel Royal at St. James's, and the Cedar Wainscot enriched with elegant Carving, by Gibbon.

Her Ladyship's Dressing Room.

THE Hangings, Chairs, and Window Curtains of fine printed Cotton.

A fine old Japan Cabinet, ornamented with China Jars.

A fine View of Pekin, over the Chimney Piece, by Iolli.

Her Ladyship's Bed Chamber.

THE Hangings, Chairs, and Window Curtains the same as the Dressing Room, and there is a Picture of a Chinese Temple over the Chimney, by Iolli.

THE CHINESE CLOSET.

HERE we meet with the Repository of her Ladyship's valuable China. The Japan and Ornaments were a Present of the late Prince and Princess of Wales.

From this Closet we enter a Colonnade, ornamented with Paintings, by Sclater. It is likewise curiously embellished with Exoticks and flowering Shrubs.

The

The GRENVILLE ROOM,

WHICH is 29 feet 8 inches by 26 feet 3 inches, and 19 feet 4 inches high, is hung with green Velvet, and ornamented with the following Portraits, all at full length, except the first.

1. The late Countess Temple, Mother to the present Earl.
2. The present Countess Temple.
3. The present Earl Temple.
4. The Right Honourable George Grenville.
5. The Honourable James Grenville.
6. The Honourable Henry Grenville, formerly Governor of Barbadoes.
7. The Honourable Thomas Grenville, who was killed in the Defence of his Country, on Board the *Defiance*, of which Ship he was Captain.
8. The Right Honourable Lady Hester Pitt.

The GALLERY

IS a magnificent Apartment, 74 feet by 25 feet, and 20 feet high, furnished with Goblein Tapestry Chairs, and hung with three fine Pieces of Tapestry, as follows:

1. A beautiful Representation of a Farm.
2. A Dutch Wake, from Teniers.
3. A Dutch Fishery, from ditto.

In this Gallery are two Chimnies, with a Picture of Roman Ruins over each, by Panini.

And four Doors with rural Pictures over each, viz.

1. Plowing.
2. Reaping.
3. Hay-making.
4. Sheep-shearing.

Likewise a rich Cabinet at each End, containing Books; and 10 marble Busts of Roman Emperors.

A Dress-

A Dressing Room,

HUNG with yellow Silk Damask, trimmed with Silver;
with the following Paintings;

Joan of Arc, over the Chimney.

A Portrait of Sir Thomas Temple.

Ditto of Lady Hester Temple.

A Bed Chamber,

HUNG and ornamented as above, with a Bed and
Chairs of the same. The Paintings are,

The Representation of the Holy Lamb.

A Flower Piece.

Two Landscapes, one over each Door.

A Dressing Room,

HUNG with green Damask, trimmed with Gold, in
which are the following Paintings,

A Picture over the Chimney, by Rembrandt.

Two Saints, St. Laurence and St. Stephen, one over
each Door.

On one Side, Orodes ordering melted Gold to be
poured into the Mouth of Craffus.

On the other, two Pieces of Ruins, and a Landscape,
with Dancing Satyrs, by Paul Brill.

The Rape of Helen, by Theseus.

The Return of Chryseis to her Father, both by Pri-
maticcio.

A Bed Chamber,

WITH green Damask Bed, Hangings and Chairs
trimmed with Gold. The Paintings are,

1. On Original Portrait of Oliver Cromwell.

2. A Silenus.

3. A Portrait of Colonel Stanyan.

A Dress-

A Dressing Room.

THE Paintings in this Room are,
A Portrait of Rubens's Wife, over one Door, by Rubens.
Over the other, a Night of the Bath, by Vandyke.
Cymon and Iphigenia.

The STATE APARTMENTS.

I. The State Gallery,

70 feet 9 inches by 25 feet, and 22 feet high.

TWO Marble Chimney-pieces of Sienna, &c. The Cieling finely ornamented with Paintings and Gilding, by Sclater. Two fine large Marble Tables, with two large Pier-Glasses. — The Walls are adorned with curious Pieces of Tapestry, viz.

1. The Triumph of Diana.
2. The Triumph of Mars.
3. The Triumph of Venus.
4. The Triumph of Bacchus.
5. The Triumph of Ceres.

The Piers are adorned with Trophies.

Two Chimnies, the upper Parts of which are adorned with Gilding and Carving.

1. Representing Mercury conducting Tragic and Comic Poetry to the Hill of Parnassus.
2. A Goddess conducting Learning to Truth.

The Chairs and Settees of blue Damask, with carved and gilded Frames.

II. The State Dressing Room.

24 feet 8 inches by 30 feet, and 19 feet 4 inches high,

HUNG with blue Damask. Chairs and Window Curtains of the same. The Doors and Cieling are finely ornamented with Carving and Gilding.

The

A TOUR TO STOW.

The PAINTINGS are,

A fine Portrait of the late Lord Cobham, by Sir Godfrey Kneller.

Four Conversation Pieces, by Francisco Cippo.

Venus binding the Eyes of a Cupid, and the Graces offering tribute.

A Marble Table with a fine Pier-Glass.

III. *The State Bed Chamber,*

56 feet 8 inches, by 25 feet 10 inches, and 18 feet 8 inches high.

THE Bed and Cieling by Signor Borra.—The Chairs and Hangings of Crimfon Damask.—Pillars of the Corinthian order: The whole finely carved and gilt.

A Madona from the School of Rubens.

A Picture over the Chimney.

A very curious Chimney-piece of white Marble, designed by Signor Borra.

Two Marble Tables.

Two fine large Pier-Glasses.

IV. *The State Closet,*

HUNG with blue Damask, ornamented with Carving and Gilding.—Out of which you go into a Colonade, where you have a beautiful View of the Gardens, as well as the Country; and the Passage is ornamented with Marble Busts.

There is also a grand Stair-case, adorned with Paintings of the four Seasons.—The Cieling representing the Rising Sun, by Phcebus in his Car.

THE GARDENS.

THE Southern entrance of the Garden is formed by two light Pavilions, of the Doric Order, designed by Sir John

John Vanbrugh. They are adorned with rough masterly Paintings, by Nollikins. The Stories are from *Pastor Fido*.*

Almost the first striking object which occurs, is an OBELISK, near 70 feet high, designed for a Jet d'Eau, and placed in the middle of a large OCTAGON PIECE OF WATER. At some distance we perceive two rivers, which are at last united, and enter the OCTAGON in one stream. Over one of these is a PALLADIAN BRIDGE. From this point a Gothic Edifice dedicated to Liberty, 70 feet in height, appears on the top of a hill. On the left is an ÆGYPTIAN PYRAMID; from whence we were formerly conducted to the COLD BATH. Here we have a Prospect of a natural CASCADE, falling from the last mentioned OCTAGON, in three distinct sheets, into an extensive LAKE. One of the sheets passes through the arch of an ARTIFICIAL RUIN, covered with ever-greens.

But it is time to drop this general and collective detail, into which the first admittance to a promiscuous survey of so many beauties has imperceptibly betrayed us. I therefore proceed to give a circumstantial and distinct display of each remarkable Particular, as it severally and successively presents itself in our progress through the Gardens.

The HERMITAGE, built of rough stone, and agreeably situated in a rising Wood, on the banks of the Lake.

The STATUES of CAIN and ABEL, which are finely executed.

The TEMPLE of VENUS, with the Inscription, *VENERI HORTENSI*; i. e. "*To the Garden Venus*." It was designed by Kent; and is painted with the story of Hellenore and Malbecco,† by Sleter. It is adorned, in the front, with the busts of Nero, Vespasian, Cleopatra, and Faustina. Over the freeze is the following motto alluding to the painting, from a Poem ascribed to Catullus.

* Act ii, Scene 3.—Act iii, Scene 2.

† Spencer's Fairy Queen, B. 3, C 3.

Nunc amet, qui nunquam amavit;
 Quique amavit, nunc amet.

Thus translated by Parnell.

Let him love now, who never lov'd before;
 Let him who ever lov'd, now love the more.

The BELVIDERE, or Gibbes's Building. Underneath is an Ice-House.

The ROMAN BOXERS, admirably copied.

TWO PAVILIONS. One of them is used as a Dwelling House; the other is ornamented with the Statues of Julius Cæsar, Cicero, Portia, and Livia.

The ÆGYPTIAN PYRAMID, which is sixty feet in height, with this Inscription. "Inter plurima hortorum horum ædificia a Johanne Vanbrugh, equite, designata, hanc Pyramidem illius memoriæ sacram voluit Cobham."

That is, "*Among the many edifices in these gardens designed by Sir John Vanbrugh, Cobham dedicates this in particular, to His Memory.*"

Within is the following Inscription from Horace.

"Lusisti fatis, edisti fatis, atque bibisti,
 "Tempus abire tibi est; ne potum largis æquo
 "Rideat et pulset lasciva decentius ætas.

Thus translated, extempore, by a Gentleman, upon the spot:

"Enough, my friend, you've trifled, drank, and eat,
 "'Tis time, at least 'tis prudence, to retreat;
 "Left wanton Boys exert their decent rage,
 "And kick you drunk and reeling from the stage."

The STATUES of HERCULES and ANTÆUS, situated in a FIELD, enclosed with a fence of stakes, after the military manner.

St. AUGUSTINE's CAVE, a monastic cell, built with moss and roots: Within is a straw couch, and the following Inscription; which are extremely happy in the stile

of

of the old monkish Latin verse, and said to have been composed by Mr. Glover, the ingenious author of *Leonidas*.

On the right hand :

Sanctus Pater Augustinus,
 (Prout aliquis divinus
 Narrat) contra sensualem
 Actum Veneris lethalem,
 (Audiant clerici) ex nive,
 Similem puellam viæ,
 Arte mire conformabat,
 Quacum bonus vir cubabat :
 Quod si fas est in errorem
 Tantum cadere doctorem ;
 Quæri potest, an carnalis
 Mulier potius, quam nivalis,
 Non sit apta ad domandum,
 Subigendum, debellandum,
 Carnis tumidum furorem,
 Et importunum ardorem ?
 Nam ignis igne pellitur,
 Vetus ut verbum loquitur.
 Sed innuptus, hac in lite,
 Appellabo te, marite.

That is, “ The holy Father Austin, (as some Divines tell us) against the sensual and deadly act of lust—(give ear, ye priests!) —framed by wondrous art, a girl of Snow, resembling the life; with whom the good man used to lie. But, if it be allowable for so great a doctor to fall into error, may we not reasonably ask, whether or not a girl of flesh and blood, is not better qualified than one made of snow, to allay the importunate ardours of lust? For, as the old maxim says, fire is expelled by fire. But I, an unmarried man, appeal to married men for a solution of this difficulty.

On the left :

Apparuit mihi, nuper in Somnio Mulier cum nudis et
 H anhelant.

anhelantibus molliter Papillis et hianti suaviter Vultu—
eheu! benedicite!

Cur gaudes, Satana, muliebrem fumere formam?
Non facies Voti casti me rumpere normam,
Heus! fugite in Cellam; pulchram virate Puellam;
Nam Radix Mortis fuit olim Fœmina in Hortis.
Vis fieri fortis? Noli concumbere Scortis.

In Sanctum Originem Eunuchum.
Filius Ecclesiæ Origines fortasse probetur;
Esse Patrem nunquam se sine Teste probet.
Virtus Diaboli est in Lumbis.

That is, “A girl with a naked and panting bosom
lately appeared to me in a dream, &c. &c.

“Why, O Satan, do you chuse to appear in a female
shape? You will never force me to break my vows of
chastity.—Haste, fly into your cell, and escape from the
power of beauty; for the root of death was heretofore a
Woman in a Garden.

“Would you be strong? avoid unlawful Enjoyments.”

The last cannot be easily translated. Nor is it possible
by the best English translation to give a just idea of the
rest; the turn and humour of which is inherent in the
Latin. The same may be said of the following, which
fronts the door.

Mente pie elatâ, peragro dum dulcia Prata,
Dormiit, absque dolo, pulchra Puella solo;
Multa ostendebat, dum semisupina jacebat;
Pulchrum Os, divinum Pectus aperta Sinum.
Ut vidi Mammas, concepi extempore Flammâs,
Et dicturus *ave* dico, *Maria, cave*:
Nam magno totus violenter turbine motus,
Pœne illam invado, pœne et in ora cado.
Illa sed haud lente surgit, curritque repente,
Currit et, invito me, fugit illa citò,

Fugit

Fugit Causa Mali, tamen Effectus Satānali
 Internoque meum cor vorat Igne reum.
 O inferne Canis, cur quotidie est tibi Panis,
 Ver Vifus miros follicitare Viros?
 Cur Monachos velles fieri tam Carne rebelles,
 Nec castæ Legi turbidi Membra regi?
 En tibi jam Bellum dico, jam triste Flagellum
 Efuriemque paro, quæis subigenda Caro.
 Quin abscindatur, ne Pars sincera trahatur,
 Radix, quo solus nascitur *usque* Dolus.

That is, "As filled with devotion, I wandered over the delightful meadows; a beautiful virgin was sleeping on the ground: As she lay half-reclined, she discovered many beauties. Her naked bosom awakened my desires, and as I am about to say AVE MARIA, I cried out MARY BEWARE. My sudden Passion almost tempted me to seize her in my arms; but she arose, and suddenly fled from me.—The cause of my pain is departed, but the effect still remains, and devours my guilty heart with inward fires. O thou dog of hell, why is it your daily food to tempt mankind with these strange spectacles? Why is it your pleasure to raise rebellion in the flesh of monks, nor ever to suffer their turbulent emotions to submit to the laws of chastity? But I now declare war against you; and intend to conquer my passions with the scourge, and with hunger. But perhaps it is best to cut off the root of evil, lest the sound parts should be infected."

The TEMPLE of BACCHUS, an edifice of brick: Its inside is adorned with Bacchanalian Scenes, painted by Nollikins. Among the rest, are two Vases touched in a masterly taste. Some of the smaller figures, in particular, demand our attention.

A small OBELISK, with this Inscription, "To the Memory of ROBIN CRUCHER."

The SAXON TEMPLE. An Altar situated in an open grove, about which, the seven Saxon Deities which denomi-

denominate the several days of the week, were formerly placed; but these have been since removed to the Gothic Temple.

NELSON'S SEAT. This is an elegant little building, from whence there is an agreeable open prospect: In the inside are the following Inscriptions, fixing the Paintings, in which the Boys explaining the Trophies are elegantly fancied.

On the Right Hand:

Ultra Euphratem et Tigrim
usque ad Oceanum propagata ditioe,
Orbis Terrarum Imperium Romæ assignat optimus Princeps,
cui super advolat Victoria
Laurigerum fertum hinc inde
utraq; manu extendens
comitantibus Pietate et Abundantia.

In Arcu Constantini.

That is, "Beyond Euphrates and Tigris, having extended his dominion even to the Ocean, the most excellent Prince assigns the empire of the world to Rome: Above whom flies Victory, extending a laurel wreath on either side, with both hands, attended by Piety and Plenty.

In the Arch of Constantine.

On the Left:

Post Obitum L. Veri.
in imperio cum Marco confortis.
Roma
integram orbis Terrarum
potestatem ei et in eo contulit

In CapitoRo.

That is, "After the death of Lucius Verus, associate in the Empire with Marcus, Rome conferred on him the entire command of the whole earth.

In the Capitol."

The Equestrian STATUE of King GEORGE the First in
H 3 complete

complete armour, placed at the Head of the Canal, opposite the North Front of the House, with this Inscription from Virgil:

In medio mihi Cæsar erit.——

Et viridi in Campo Signum de Marmore ponam
Propter Aquam.

COBHAM.

Thus translated:

“ Full in the midst shall Cæsar’s form divine
“ Auspicious stand, the Godhead of the Shrine.—
“ And near the stream a Marble Statue rear.”

The STATUE of His late MAJESTY, raised on a Corinthian Pillar, with this Inscription:

Georgio Augusto.

That is, “ To George Augustus.”

DIDO’s CAVE, a retired dark Building, with this Inscription, from Virgil:

Speluncam Dido, dux et Trojanus, eandem
Deveniunt.——

Thus translated on the spot:

“ To the safe covert of one Cavern came
“ The Trojan Leader, and the Tyrian Dame.”

The judicious Spectator will observe, that the figures of the two Cupids joining their Torches are finely painted.

The ROTUNDA, supported by Ionic Pillars, and designed by Sir John Vanbrugh. Within is a Statue of Venus de Medicis on a Pedestal of blue Marble.—Scarce any Object in the whole Garden shews itself to more advantage than this structure, or makes a more beautiful figure, from several different points of prospect.

The STATUE of the late QUEEN, erected on four Ionic Columns, and situated in a rural Amphitheatre; with this Inscription:

Honori, Laudi, Virtuti, Divæ Carolinæ.

H 5

That

That is, "To the Honour, Praise, and Virtue of the Goddess Caroline."

The SLEEPING PARLOUR; a square building with an elegant Ionic Portico, situated in a close wood, with this Inscription:

Cum omnia sint in incerto, sive tibi.

That is, "Since all things are uncertain, take your pleasure."

The WITCH HOUSE; a square building. The Paintings on the walls are done by the late Lord's Gentleman; and rude and inartificial as they may seem, are much in character.

The TEMPLE of MODERN VIRTUE; in *Ruins*.

The TEMPLE of ANCIENT VIRTUE; a complete and beautiful Rotunda of the Ionic Order, designed by Kent. Over each door, on the outside, is this Motto: "PRISCÆ VIRTUTI." That is, *To ancient Virtue*. In four niches within, standing at full length, are the following Statues:

I. EPAMINONDAS.

Cujus a virtute, prudentia, verecundia,
Thebanorum respublica
Libertatem simul et imperium,
Disciplinam bellicam, civilem et domesticam,
Accepit;
Eoque amisso, perdidit.

That is, "Epaminondas, from whose valour, prudence, and moderation, the Republic of Thebes acquired its Liberty and Power; its military, civil, and domestic Discipline; and at whose death it was deprived of them."

II. LYCURGUS,

Qui summo cum consilio inventis legibus,
Omniemque contra corruptelam munitis optime,
Pater patriæ,

Libertatem firmissimam,
 Et mores sanctissimos,
 Expulsa cum divitiis avaritia, luxuria, libidine,
 In multa secula
 Civibus suis instituit.

That is, "Lycurgus, who having invented laws with the greatest prudence, and most wisely guarded them against every species of corruption; the father of his country, established for his countrymen, through many ages the most unshaken liberty, the most unblemished morals; having expelled avarice, luxury, and lust, by banishing wealth.

III. S O C R A T E S.

Qui corruptissima in civitate innocens,
 Bonorum hortator, unici cultor DEI,
 Ab inutili otio, et vanis disputationibus,
 Ad officia vitæ, et societatis commoda,
 Philosophum advocavit,
 Hominum sapientissimus.

That is "Socrates, who being virtuous in a most corrupt city, an encourager of all good men, called off philosophy from useless leisure and empty disputations, to the duties of life, and the conveniences of society."

IV. H O M E R U S.

Qui poetarum princeps, idem et maximus,
 Virtutis præco, et immortalitatis largitor,
 Divino carmine,
 Ad pulchre audendum, et patiendum fortiter,
 Omnibus notus gentibus, omnes incitat.

That is, "Homer, who being the first, and greatest of poets, the herald of virtue, and the dispenser of immortality, known to all nations, excites all nations to dare with honour, and to suffer with resolution."

Over one door is this Inscription :

"Carum esse civem, bene de republica mereri, laudari,
 coli,

coli, diligi, gloriosum est: metui vero, et in odio esse, invidiosum, detestabile, imbecillum, caducum."

That is, "To be dear to our Country, to deserve well of the Commonwealth, to be praised, honoured, and beloved, is glorious; but to be feared and hated, is odious, detestable, hazardous, and unsafe."

And over the other:

"Justitiam cole et pietatem, quæ cum sit magna in parentibus et propinquis, tum in patria maxima est. Ea vita via est in cælum, et in hunc cætum eorum qui jam vixerint."

"That is, "Regard Justice and Religion, which, though a matter of great importance to our parents and friends, is of still greater effect with regard to our country: Through such a course of life is the road to heaven, and this assembly of those who have lived before us."

APOLLO and the NINE MUSES.

Here we cross the SERPENTINE RIVER, whence we pass into the Elysian Fields; a most delicious retreat, in which is placed,

The TEMPLE of the BRITISH WORTHIES. This Edifice is disposed into niches, filled with the following Bustos.

POPE. Without any Inscription.

"Sir THOMAS GRESHAM, who by the honourable profession of a merchant, having enriched himself, and his country, for carrying on the commerce of the world, built the Royal Exchange."

"IGNATIUS JONES, who, to adorn his Country, introduced and rivalled the *Greek*, and *Roman* Architecture.

"JOHN MILTON, whose sublime and unbounded genius equalled a subject that carried him beyond the limits of the world,"

"WILLIAM

“ WILLIAM SHAKESPEARE, whose excellent genius opened to him the whole heart of man, all the mines of fancy, all the stores of nature; and gave him power, beyond all other writers, to move, astonish, and delight mankind.”

“ JOHN LOCK, who best of all Philosophers, understood the powers of the human mind, the nature, end, and bounds of civil government; and with equal courage and sagacity, refuted the slavish systems of usurped authority over the rights, the consciences, or the reason of mankind.”

“ Sir ISAAC NEWTON, whom the God of Nature made to comprehend his works; and from simple principles, to discover the laws never known before, and to explain the appearances, never understood, of this stupendous universe.”

“ Sir FRANCIS BACON, Lord *Verulam*, who, by the strength and light of a superior genius, rejecting vain speculations, and fallacious theory, taught to pursue truth, and improve philosophy by the certain method of experiment.”

In the niche of a Pyramid is placed a Mercury, with these words subscribed:

— Campos ducit Elysios.

That is, “ Leads to the Elysian Fields.”

And below this figure is fixed a square of black marble, with the following lines:

Hic manus ob patriam pugnando vulnera passi,
 Quique pii vates, et Phœbo digna, locuti,
 Inventas aut qui vitam excoluere per artes,
 Quique sui memores alios fecere merendo.

Here Chiefs, who bled to save their Country, stray;
 Here bards, who virtuous, pour'd the moral lay;
 With those whom useful arts consign'd to fame,
 And all whose merits Memory loves to name.

“ KING

“ KING ALFRED, the mildest, justest, most beneficent of kings; who drove out the *Danes*, secured the seas, protected learning, established juries, crushed corruption, guarded liberty, and was the Founder of the *English* constitution.”

“ EDWARD, Prince of *Wales*, the terror of *Europe*, the delight of *England*; who preserved, unaltered, in the height of glory and fortune, his natural gentleness and modesty.”

“ QUEEN ELIZABETH, who confounded the projects, and destroyed the power, that threatened to oppress the liberties of *Europe*; took off the yoke of ecclesiastical tyranny; restored religion from the corruptions of *Papery*; and by a wise, a moderate, and a popular government, gave wealth, security, and respect to *England*.”

“ KING WILLIAM III. who, by his virtue and constancy, having saved his country from a foreign master, by a bold and generous enterprize, preserved the liberty and religion of *Great Britain*.”

“ Sir WALTER RALEIGH, a valiant soldier, and an able statesman; who endeavouring to rouse the spirit of his master, for the honour of his country, against the ambition of *Spain*, fell a sacrifice to the influence of that court, whose arms he had vanquished, and whose designs he opposed.”

“ Sir FRANCIS DRAKE, who, through many perils, was the first of Britons that adventured to sail round the globe; and carried into unknown seas and nations the knowledge and glory of the *English* name.”

“ JOHN HAMPDEN, who, with great spirit, and consummate abilities, begun a noble opposition to an arbitrary court, in defence of the liberties of his country; supported them in parliament, and died for them in the field.”

Sir JOHN BARNARD, without any Inscription.

Or.

On the back-side of this building is the following Inscription:

To the Memory of

SIGNIOR FIDO,

an ITALIAN of good Extraxtion;

who came into ENGLAND,

not to bite us, like most of his Countrymen,

but to gain an honest Livelihood.

He hunted not after Fame,

yet acquired it;

regardless of the Praise of his Friends,

but most sensible of their Love.

Though he lived amongst the Great,
he neither learned nor flattered any Vice.

He was no Bigot,

Tho' he doubted of none of the xxxix Articles.

And, if to follow Nature,

and to respect the Laws of Society,

be Philosophy,

He was a perfect Philosopher:

a faithful Friend,

An agreeable Companion,

a loving Husband,

distinguished by a numerous Offspring,

all which he lived to see take good Courses.

In his old Age he retired

to the House of a Clergyman in the Country,

where he finished his earthly race,

and died an Honor and an Example to the whole Species.

R E A D E R,

this Stone is guiltless of Flattery;

for he to whom it is inscribed

was not a Man,

but a

GREY-HOUND.

The

The SHELL BRIDGE.

The CHINESE HOUSE, situated after the Chinese manner, upon a large Piece of Water : We enter it by a Bridge, decorated with Chinese Vases : It is a square building, with four lattices, and covered with sail cloth. The windows and roof, together with its cool situation on the lake, afford us a just specimen of the manner of living in a hot country. Within is the figure of a Chinese Lady asleep. The outside of the House is painted in the Chinese taste, by Mr. Sleter : The inside of India Japan work.

The TEMPLE of CONTEMPLATION.

The GROTTTO, situated at the head of the Serpentine River, furnished with a great number of looking-glasses, both on the walls and cieling, fixed in frames of plaister-work, stuck with shells and flints : It has a marble statue of Venus on a Pedestal adorned in the same manner. On each side is a Pavilion ; one of which is ornamented with shells, the other with broken flints and pebbles.

The LADIES TEMPLE, supported by groin arches, with Venetian Windows. The inside is beautified with the following Paintings, by Sleter : On the right side, Ladies employed in needle and shell work : On the opposite side, Ladies engaged in painting and music.

The GRECIAN TEMPLE : a large pile of the Ionic Order, after the manner of the Temple of Minerva at Athens.

Captain GRENVILLE's MONUMENT, with this Inscription :

Sororis suæ Filio
THOMÆ GRENVILLE.
 Qui navis præfectus regiæ,
 Ducente classem Britannicam Georgio Anson,
 Dum contra Gallos fortissime pugnaret,
 Dilaceratæ navis ingenti fragmine
 Femore graviter percusso,
 Perire, dixit moribundus, omnino satius esse,
 Quam inertix reum in judicio sisti;
 Columnam hanc rostratam

Laudan.

Laudans et mærens posuit

COBHAM.

Insigne virtutis, eheu! rarissimæ

Exemplum habes;

Ex quo discas

Quid virum præfectura militari ornatum

Deceat.

M.DCC.XLVII.

That is, "To the son of his sister, Thomas Grenville, who being Captain of one of his Majesty's ships, under the command of Admiral Anson, while he valiantly fought against the French, and was mortally wounded in the thigh, declaring in his last moments, that it was better to suffer than to be tried for cowardice, COBHAM, expressing at once his approbation and regret, erected this rostrated column. This is, alas! an example of courage too seldom found, from whence we may learn how it becomes a commander to behave."

A spacious BASON of WATER, designed for the Triumphal Arch.

A Fluted COLUMN, with these Inscriptions :

On one side,

To preserve the Memory of her Husband,

Ann, Viscountess Cobham,

Caused this Pillar to be erected

In the year 1747.

On the opposite side,

Quatenus nobis denegatur diu vivere,

relinquamus aliquid

quo nos vixisse testemur.

That is, "As it is not permitted us to live long, let us leave something behind as a testimony of our having lived."

The GOTHICK TEMPLE, with this Inscription:

Je rends graces aux Dieux de n' estre pas Romain.

That is, "I thank God for not being a Roman."

This is a spacious edifice of red stone, terminated with towers and pinnacles, 70 feet high, and placed on the summit of a hill. The windows are of glass curiously stained

stained, and the inside of the dome is characteristically decorated with the arms of his Lordship's Family, from their rise to the present time. About it are the seven Statues, which, as we mentioned above, originally surrounded the Saxon Altar.

The PALLADIAN BRIDGE, adorned with several antique marble Bustos. The roof on the side facing the water, is supported by Ionic pillars. The back wall is covered with a fine piece of Alto Relievo, which represents the four quarters of the world bringing their various products to Britannia. Here are also Paintings of Sir Walter Raleigh, with a map of Virginia; and of Sir William Penn, presenting the laws of Pennsylvania, performed by Sleter.

The IMPERIAL CLOSET; a square room, in which are painted by the last mentioned artist, three of the worthiest of the Roman Emperors; each of which is respectively distinguished by a memorable saying of his own fixed over him.

IMP. TITUS CÆS. VESPASIAN.

Diem perdidit.——

That is, "I have lost a day."

IMP. N. TRAJAN CÆS. AU.

Pro me: si merear, in me.

That is, "For me: but if I deserve it, against me."

IMP. MARCUS AURELIUS
CÆSAR ANTONIUS.

Ita regnes imperator, ut privatus regi te velis.

That is, "So govern when a king, as you would desire to be governed if a subject."

A Grand TERRAS WALK, near 300 feet long, which leads us to,

The TEMPLE of FRIENDSHIP; a well proportioned structure of the Doric Order. The emblem of Friendship above the door, those of Justice and Liberty, with the rest of the decorations, are elegantly touched. Britannia is seated upon the ceiling: On one side are exhibited, the glory of her annals, the reigns of Queen Elizabeth and Edward III. On the other is offered the
reign

reign of—— which she covers with her mantle, and seems unwilling to accept. This painting is executed by Mr. Sleter. The Motto of this Temple is,

Amicitiae S.

That is, “Sacred to Friendship.”

Here are the Busts of the late Lord, and his illustrious friends, viz. Frederic Prince of Wales; Earls of Westmoreland, Chesterfield, and Marchmont; Lords Cobham, Gower, and Bathurst; Richard Grenville, William Pitt, and George Littleton, Esqrs.

The PEBBLE ALCOVE, a little Grotto, ornamented with pebbles; in which likewise his Lordship’s arms are curiously wrought on the back wall.

CONGREVE’s MONUMENT; the embellishments of which are emblematical of the poet’s comic genius. On the top is placed a monkey viewing himself in a mirror, with this Inscription:

*Vitæ imitatio,
Consuetudinis speculum,
Comœdia.*

That is, “Comedy is the imitation of life, and the mirror of fashion.”

The POET’s EFFIGIES lie in a careless posture on one side, and on the other is placed this epitaph:

*Ingenio
Acri, faceto, expolito,
Moribusque
Urbanis, candidis, facillimis,
GULIELMI CONGREVE
Hoc
Qualecunque desiderii sui
Solamen simul et
Monumentum
Posuit COBHAM. 1736.*

That is, “To the piercing, facetious, and refined genius; to the polished, candid, and unaffected manners of WILLIAM CONGREVE: COBHAM has erected this poor consolation and monument of his loss.”

THE END.



